House & Garden

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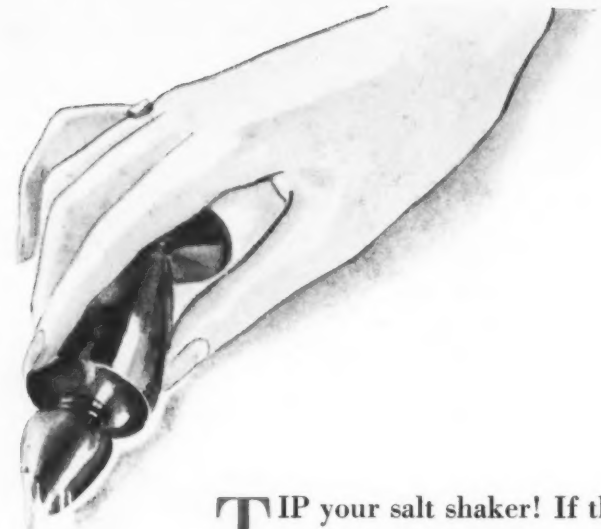
From your
SALT SHAKER
learn the secret of
"DRY"
TEXACO-ETHYL
GASOLINE



TIP your salt shaker! If the salt is wet it hesitates, flows haltingly, spreads unevenly. But if it is dry it flows instantly, freely and evenly . . .

That illustrates perfectly the superiority of Texaco-Ethyl—the "dry" Ethyl Gasoline—over all other premiums. The Texaco in Texaco-Ethyl vaporizes instantly and completely because it's dry.

This dryness means more dependable, smoother action. It keeps cars running quietly without the sacrifice of power. No wonder drivers, both men and women, prefer this "dry" Ethyl Gasoline to premiums and specials of every kind. It's a better premium because it's a "dry" Ethyl Gasoline.

THE TEXAS COMPANY • *Texaco Petroleum Products*

TEXACO-ETHYL
THE "DRY" ETHYL GASOLINE

Women Drivers are Safe Drivers

Statistics indicate—24% of licensed drivers in the U. S. A. are women. Yet they are involved in only 6% of all automobile accidents.

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NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN
October, 1930

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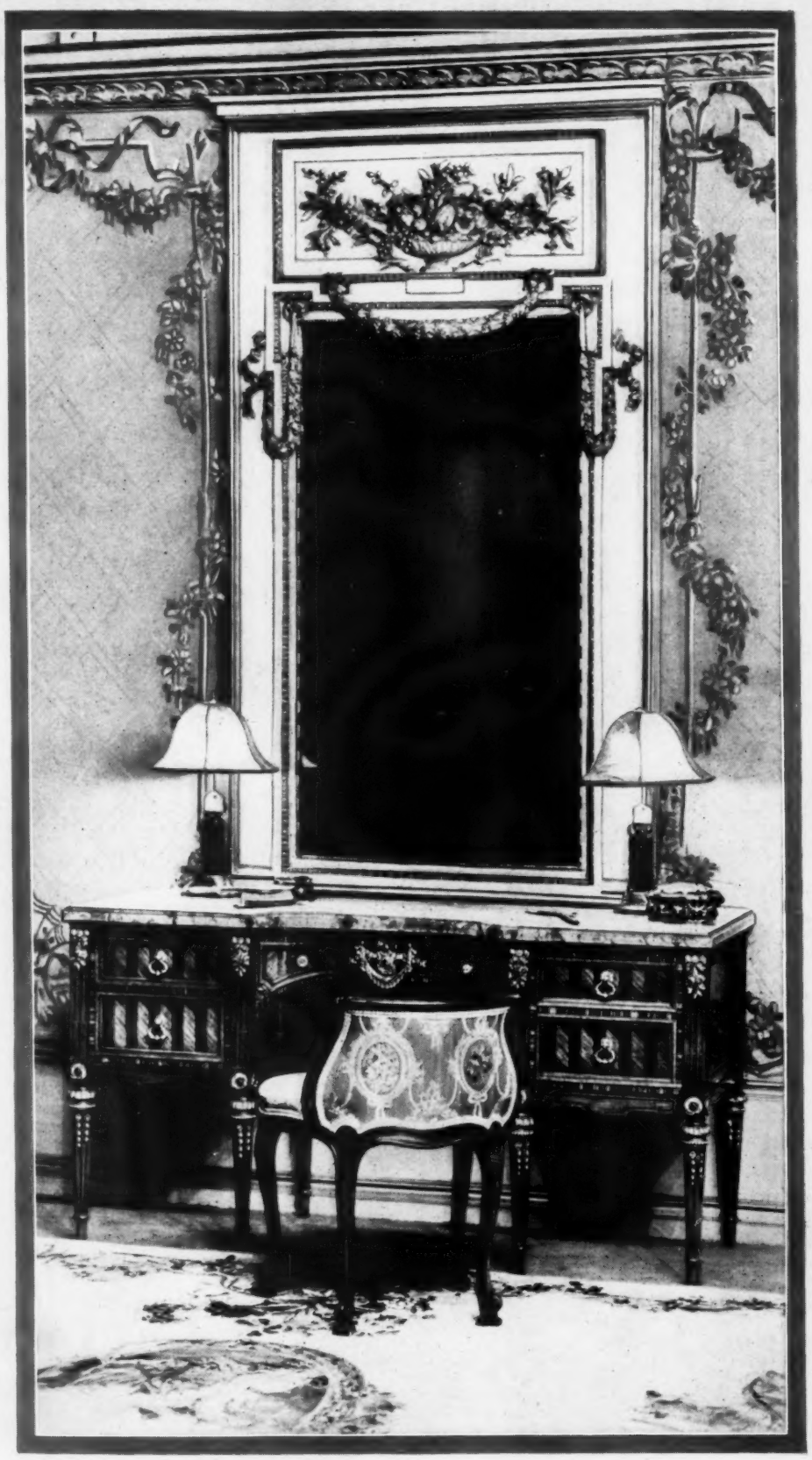
Vol. No. 58, No. 4



Shaw Furniture may be purchased only through a decorator or dealer.

THE elegance which characterizes Shaw Furniture can be achieved only by expert craftsmen, using the best materials, and devoting their utmost skill to their attainment of perfection in every detail of their work.

SHAW FURNITURE COMPANY 1906
A. B. & E. SHAW · 1883
SHAW APPLIN & CO · 1877
BRAMAN, SHAW & CO · 1861
EDWARD LAWRENCE · 1850
FORSTER, LAWRENCE & CO · 1811
CHARLES FORSTER · 1801
JACOB FORSTER & SON · 1780

One hundred and fifty years of uninterrupted succession.

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50 Second Street, Cambridge, Mass.

ESTABLISHED 1780
Specialists in Furniture Made to Order

NEW YORK SHOWROOMS
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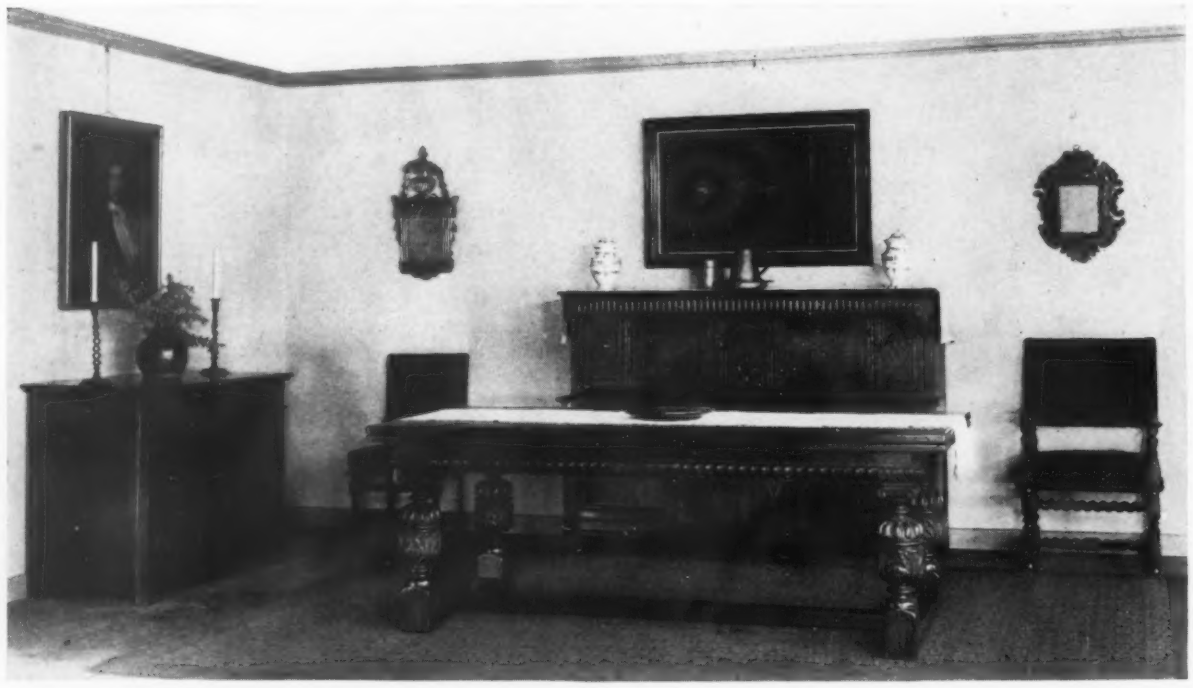
AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



EARLY ENGLISH OAK FURNITURE, *by* KENSINGTON

The Enduring Interest and Unsurpassed Livable Quality of Early English Oak Furniture—and its Appropriateness in the American Home

THE sense of spontaneity in design and the soundness of its frank construction, which complements so satisfyingly the sturdy character of the oak, give to early 17th Century English furniture an enduring interest and an unsurpassed livable quality. For traditional reasons and because it is so expressive of Anglo-Saxon character, it finds a natural place in our American homes.

Kensington reproductions not only reflect a sincere appreciation of the spirit of the style but also retain, through the old-time hand processes of the Kensington craftsmen, the character and the decorative quality of old work.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
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NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

B. ALTMAN & CO.

FIFTH AVENUE AT 34th STREET, NEW YORK

Announcing An Exhibition of

Beautiful Interiors

Now On Display

A series of permanent rooms for the inspiration of gracious homes in the best modes of today. For town or country, for luxurious formality or serene simplicity, these complete interiors express taste and character in furniture, wall treatments, hangings, flooring and fixtures. They include antiques, importations, reproductions—with that most useful factor for selection: display ensemble in true and harmonious settings.

FURNITURE and INTERIOR DECORATING SEVENTH FLOOR

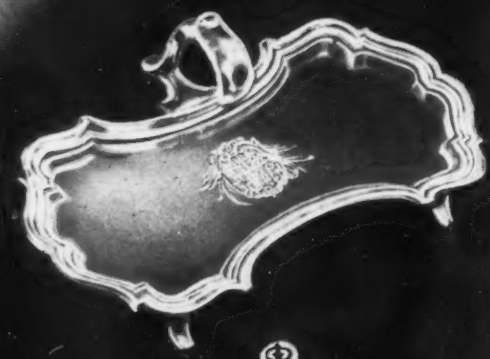
Caldwell

1732

1714

A Group of Original Pieces
by
PAUL LAMERIE
the greatest silversmith
of his time

1724



1742

An interesting feature of this group is that the pieces bear different marks used by this artist during these periods, and so recorded in Goldsmiths' Hall.

J. E. Caldwell & Company
Philadelphia

What would you expect to pay for

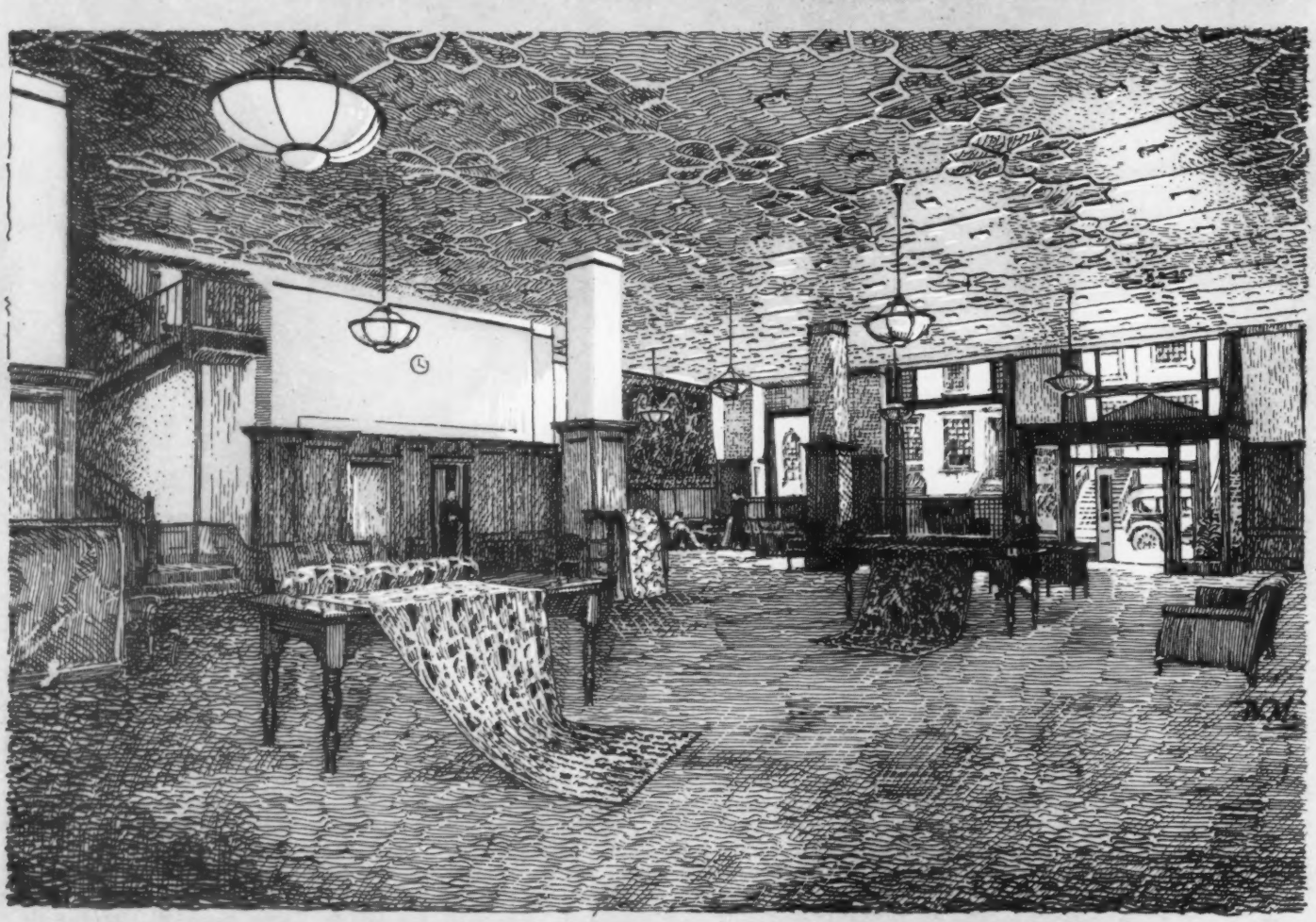
a French Chintz like this?

THE photograph tells some of the story — it shows the very detailed delicacy of the pattern — the grace of the feathers and flowers intermingled in true 19th Century lavishness. It doesn't show the beauty of the many, many colors which are so skillfully printed on a finely woven semi-glazed percale. And it certainly doesn't even hint that the price of this splendid chintz is only 98¢ a yard, 31 inches wide. Of course, only at

Chintz Room, 6th Fl. 34th St. and B'way, New York

MACY'S

IMPORTED
UPHOLSTERY *and* DRAPERY FABRICS



The interior of the new building of Johnson & Faulkner is light, roomy and studiously designed for the convenient display and handling of decorative fabrics. Here one will find assembled a comprehensive showing of the finest decorative materials from the British Isles, France, Belgium, Italy, Germany and far-off India; included are many authentic reproductions of old historic designs. Decorators and their clients are cordially invited to visit the new building, and to avail themselves of the many advantages to be found in these modern showrooms.

JOHNSON & FAULKNER

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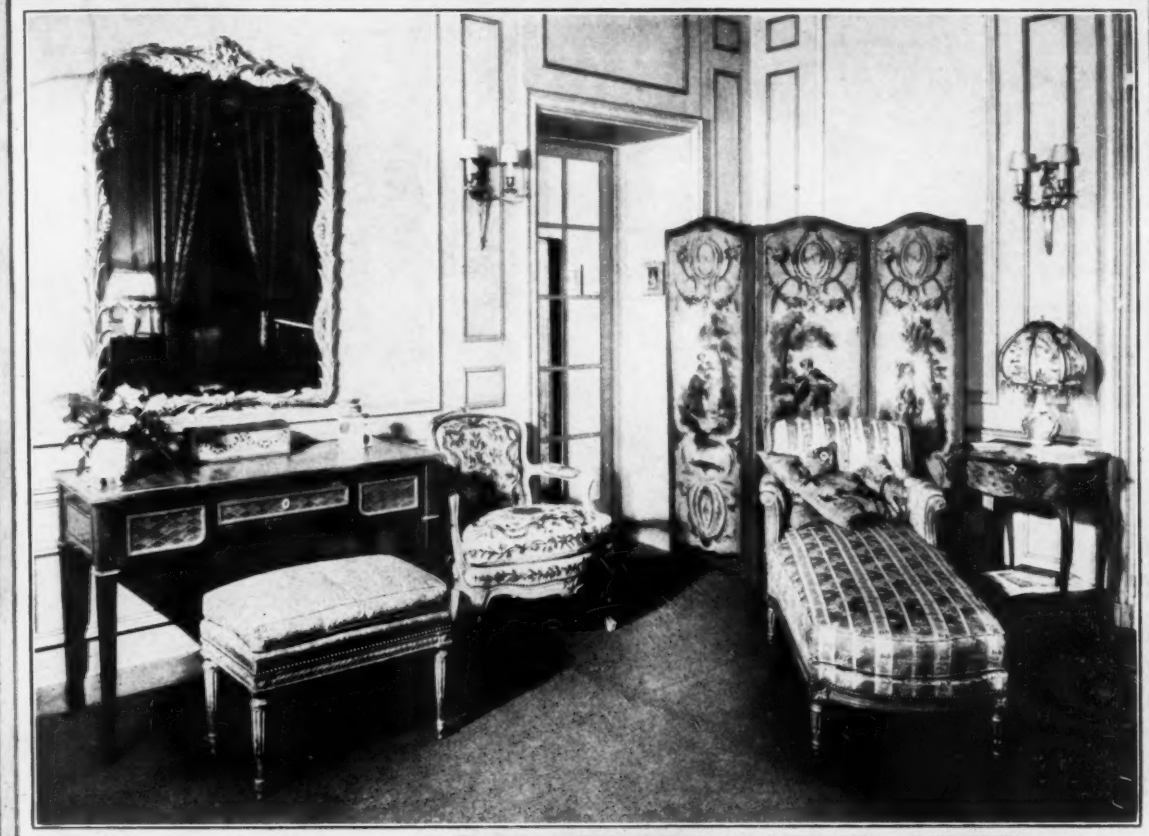

IN THE SALONS OF BRUNOVAN

"IN the Salons of Brunovan"—these words, appearing in all our advertisements during the past year, have come to be associated with pictures of the beautiful and gracious furniture of XVIIIth Century France. Constructed in our Paris *ateliers* by skilled French craftsmen who have inherited the finished technique and craft methods of the XVIIIth Century Guild of *Ebenistes,* these models are authenticated reproductions of originals found in the museums of France and in noteworthy private collections. The Brunovan Salons have been decorated to serve as a perfect setting for these gems of the cabinetmaker's art and your decorator or architect will be glad to arrange for you to visit them that you may realize more fully the delightful possibilities of French XVIIIth Century furniture for your own home.

(Above) *XVIIIth Century French Pieces exquisitely arranged in the Boudoir.* (Below) *An inviting corner of the Library.*

383 MADISON AVE.
NEW YORK

PARIS
LOS ANGELES

BRUNOVAN·INC

SYLVAIN BRUNO, *President*

Antiques and Reproductions of French 18th Century Furniture

CHARAK

The Adam China Cabinet is in perfect harmony with the American Hepplewhite buffet, table, and carved mahogany chairs.

Charak American Hepplewhite Cabinet of crotch mahogany inlaid with tulipwood.

CHARAK builds for those who wish to decorate their homes with furniture authentic in design, unsurpassed in quality of materials and workmanship, and yet moderate in cost. ★ A call at any of our showrooms through your dealer or decorator will surely be of interest to you or, if that is inconvenient, a copy of "The Charak Primer" will be mailed to you upon request.

CHARAK FURNITURE COMPANY, INC.

Faithful Reproductions of Colonial and Early American Furniture in Mahogany and Maple

FACTORY AT BOSTON, MASSACHUSETTS

NEW YORK, One Park Avenue

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90 Clarendon St.

LOS ANGELES
R. G. BINGHAM, 7216 Beverly Blvd.

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Many such Kittinger pieces are charmingly inexpensive. They become heirlooms.

This Heirloom Group... reflects dignity with comfort so much appreciated in modern living . . . the graceful sofa upholstered in colorful linen frieze invites relaxation in its down-filled cushions . . . the companionable end table and stately highboy, all executed in solid Walnut, recall the hospitality of Early England and give your living rooms new warmth and richness.

Kittinger authentically reproduces the finest period designs, adapted to modern needs, with all the skill and artistry found in heirlooms by master craftsmen of past centuries. And in solid woods . . . principally American Walnut, Honduras Mahogany, Oak and Maple . . . the same woods that we find in those exquisite museum pieces whose beauty and charm grow with the passing years.

You will wonder at the transformation that a group or even a single piece of Kittinger Furniture can bring to different rooms in your home. And you will wonder more at the modest price for such exquisite furniture. Let us send you literature and the names of Kittinger dealers in your locality. Kittinger Company. Dept. 108, N. Elmwood Ave., Buffalo, N. Y.

You will receive a cordial welcome at any of our showrooms.

Buffalo
At Factory
1893 N. Elmwood Ave.

New York City
205 East 42d Street

Chicago
435 East Erie Street

Los Angeles
At Factory
1300 S. Goodrich Blvd.

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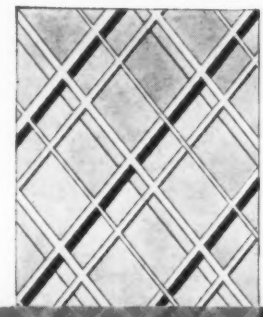
Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER
Distinctive Furniture

KEEP PACE *with the* SPIRIT OF THE TIMES *with* SALUBRA



Salubra Pattern No. 30833 provides a background of soft pastel shades of cafe, orchid, and yellow in a diamond plaid effect. The screen is also covered with Salubra in a soft blue-green, with figures in contrasting colors. These are but two of hundreds of beautiful patterns designed to harmonize with every type of interior, Period or Modern.

Furniture by courtesy of Harrison-Dellaira, New York.

WITH Salubra, it's so easy to keep pace with the spirit of the times, and make your walls modern in beauty and thoroughly up-to-date in other important respects.

There are hundreds of beautiful Salubra patterns, specially designed by famous Continental artists to harmonize with interiors of the modern school —and a multitude of designs which make a fitting background for "Period" interiors. In fact, any type of interior—any decorative scheme—may be appropriately and artistically styled from Salubra's more than 2000 patterns.

Also—Salubra is modern in its practical advantages! It is a permanent wall covering—durable . . . washable . . . fadeless. With Salubra, even the most delicate patterns will always retain their original colorings. Sunlight does not discolor Salubra and spots and stains are easily removed at any time by scrubbing with brush, soap and water.

The beauty of Salubra is not to be duplicated in other wall treatments, for it is impossible to produce the same effect by any other process!

Salubra is "paint-by-the-roll"—fine oil colors applied on parchment paper by a special technique which gives depth and character to color and design —warmth and softness to the walls.

Let your architect or decorator tell you about Salubra—or write us direct.

FREDERIC BLANK & COMPANY, 230 Park Avenue, New York, N. Y., or 24 North Wabash Avenue, Chicago, Illinois.

Salubra

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WON'T FADE WILL WASH

FURNITURE THAT PLEASES

CREATORS OF FINE PERIOD AND MODERN FURNITURE

DYNAMIQUE—the furniture that fits your mood (if it's modern!) . . . your pocket-book (if it's medium!) and your house (if it's large, middle-sized, or small!) : : For DYNAMIQUE is designed for the persons who insist on being in step-with-the-times, yet conservative—smart, yet comfortable. : : Each piece of DYNAMIQUE is so perfectly made of such finely selected woods that it will fit into any room with assurance and blend with other pieces, regardless of period.

Incidental pieces or complete suites in DYNAMIQUE for houses or small apartments.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON CO. · GRAND RAPIDS, MICH.

DYNAMIQUE CREATIONS

The Charm of the Federal Period is Enhanced by Celanese

THE spirit of elegance and gracious hospitality reflected in the stately furnishings of the Federal Period finds complete decorative harmony for window treatments in the luxurious textures and rich colorings of Celanese Fabrics. Only in Celanese can you combine such luxury with entirely practical values. For fabrics of Celanese embody the unique properties of Celanese yarn—unlike any other type of textile. They readily shed dust and grime . . . are not harmed by rain or dampness . . . positively do not shrink or stretch . . . will not mold or mildew . . . clean or wash with equal success . . . and their colors are unusually fast.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

DECORATIVE

Fabrics

IN THIS CHARMING DINING ROOM, HELEN NOVAK SHOWS THE GRACEFUL POSSIBILITIES OF CELANESE SATIN DRAPERIES OVER GLASS CURTAINS OF CELANESE VOILE

A Distinguished Federal Room

IN the period from 1783 to 1820, American cabinet makers developed an artistry and craftsmanship which has never been surpassed. The Federal period of furniture is today, more than a century after its inception, the best adapted to the American house or apartment. Few well-planned homes fail to include at least one Federal room. The dignified splendor of Federal pieces make this the ideal style for the living room, the heart of the home.

Kanné & Bessant, the leading makers of authentic reproductions of Federal lamps, lighting fixtures, furniture and accessories, present, on this page, an interesting fireplace group. This ensemble may be purchased as a whole or in parts, at the leading shop in your city. Clip the coupon for illustrated portfolio "B", telling the fascinating history of the Federal, Colonial and French Provincial periods, showing many authentic reproductions of all these periods and interesting modernistic pieces . . . and telling where they may be seen.

. . . LOOK FOR THIS SEAL ON THE BOTTOM OF GOOD PIECES.

KANNÉ & BESSANT, Inc.

ORIGINATIONS REPRODUCTIONS

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Wholesale showrooms: 225—5th Ave., New York
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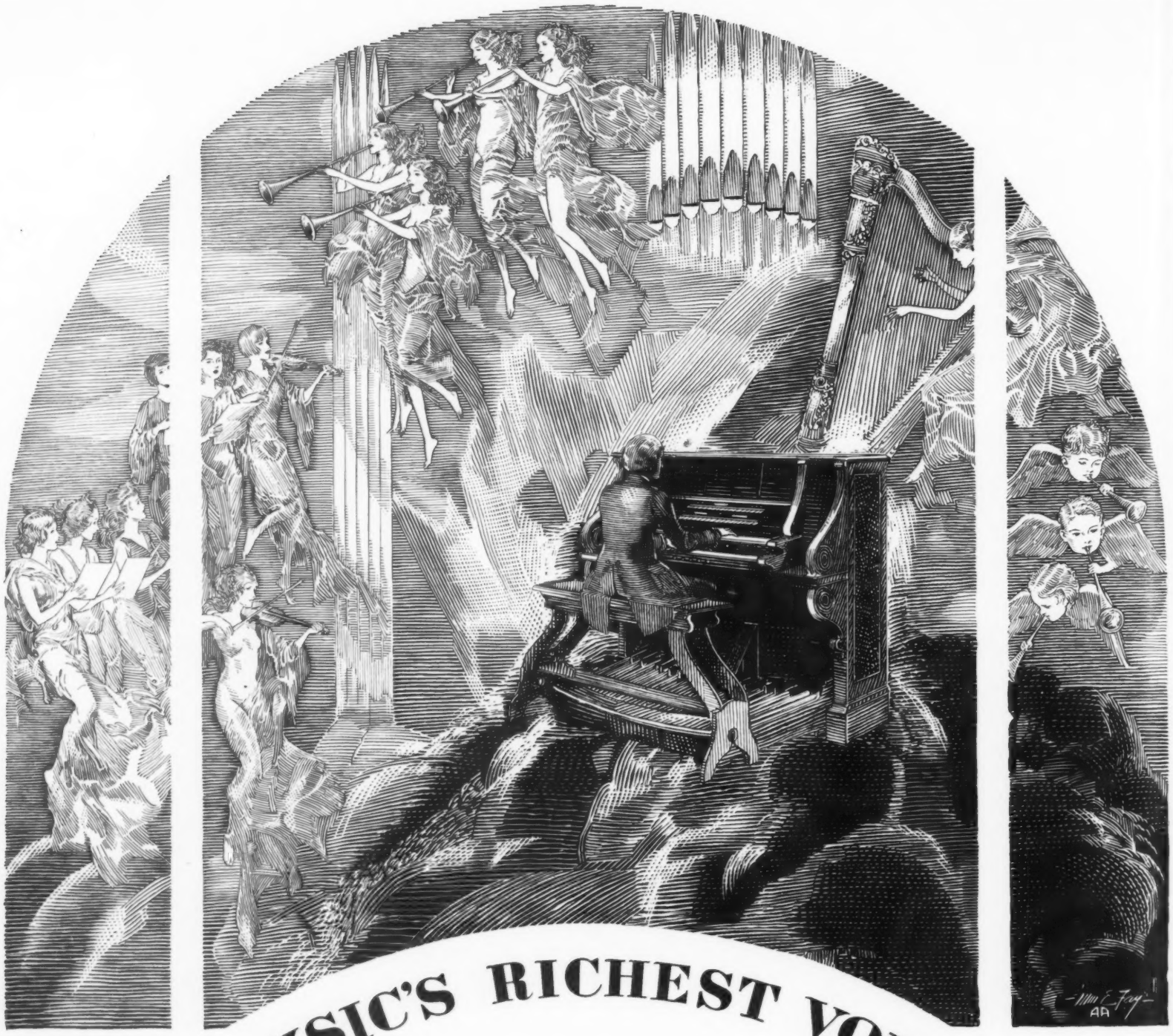
KANNÉ & BESSANT, Inc.
460 West 34th St., New York

Gentlemen: Please send me portfolio "B" and name of your nearest dealer. This involves no obligation on my part.

Name _____

Address _____

City _____ *State* _____



MUSIC'S RICHEST VOICE AWAITS YOU

There's a voice in organ music . . . now a vibrant, rolling grandeur . . . now a whisper, filled with color . . . now a throbbing silence. To your home the Wurlitzer Residence Pipe Organ brings this glowing, living beauty.

The loveliest melodies man has made will thrill you as you play them, charming the hours when home means most. Or you may, at the mere touch of a button, flood your home with perfect reproductions of the whole glorious range of music, interpreted by artists for you, your family, and your friends. This modern instrument requires little space . . . and never before has a superb residence organ of its quality been available at such a moderate price.

You are invited to hear, and to play, this pipe organ at your nearest Wurlitzer Studio . . . New York, Buffalo, Chicago, Cincinnati, Cleveland, Los Angeles, Pittsburgh, or Detroit.

The price — $6500 and upward

WURLITZER
Reproducing
Residence Pipe Organ

A beautiful brochure, with photographs of installations, may be obtained from any Wurlitzer store.

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FISHER is widely credited with the dominant influence in making the body the determining factor in motor car choice today. Through a quarter-century of jealous guardianship of every high ideal in the art of body-building, Fisher has sought to bring about this regard for the body. Sought it by constantly building better bodies, by devoting vaster resources to advanced design and finer body engineering, by producing for quality cars in every price field bodies that have more attractive style, provide more conveniences and luxuries in motoring, last through a longer and more serviceable life and offer greater value. It is because Body by Fisher represents in the highest degree these body qualities and values which are most sought for today, that increasing numbers of people choose General Motors cars — the *only* cars with Body by Fisher.

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LOOK TO THE BODY!

In thousands of families all over the United States, ambitious boys are members of the Fisher Body Craftsman's Guild, competing for valuable awards. Encourage your boy to enroll today at a General Motors dealer's showroom.

CADILLAC · LA SALLE · BUICK · VIKING · OAKLAND
OLDSMOBILE · PONTIAC · CHEVROLET
GENERAL MOTORS

If your fingers just itch to plan rooms that are *different*

Here's a helpful hint from Hazel Dell Brown and an offer of a whole bookful of unusual interiors

The bright beginning for this unusual room was a floor of original design. Plain blue Armstrong's Linoleum forms the field. A sixteen-point star insert completes the effect.

"ALMOST every woman," says Hazel Dell Brown, "hides a longing to really venture a bit when she decorates. But habit holds back your hand, even when fingers itch to lift rooms out of the commonplace.

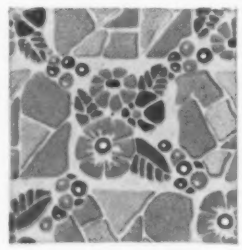
"It really doesn't take any daring. Merely discard some obsolete ideas, get a bright beginning, and go ahead.

"This girl's bedroom is a good example. Take that bold arrangement of beds. It's really not so bold, and is certainly very practical now that it has been done. And the plain blue linoleum floor with its sixteen-point star of autumn tan. *That* certainly upsets some old-fashioned ideas! But doesn't it *make* the room?

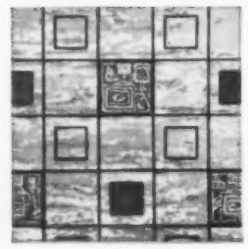
"That's exactly what it did. It was the bright beginning I mentioned. Somehow, when you start with a floor of smart color and design, your room can't help but be delightfully different.

"And that start, that bright beginning, is not at all difficult to find. The hardest task is to pick out just *one* Armstrong Floor from the many fashionable effects now showing at local linoleum, department, and furniture stores.

Embossed Inlaid Design No. 6131



Armstrong's Arabesq Design No. 9311



"It's very much like selecting draperies. Your new Armstrong Floor, too, can be installed with as little bother (cemented over linoleum lining felt). And then you'll make the happy discovery that these floors are different in many practical ways. Quiet and foot-comforting. Warm, too. They even speed housecleaning, for dust can't find a single hiding place. Nor will the Accolac-Processed surface spot or stain. You keep it gleaming by a light waxing and polishing. Or simply renew the surface with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

"I'd like to tell you more about these floors that give rooms bright beginnings. So please let me send you my latest book, ***'New Ideas in Home Decoration.'*** In it you'll find a free offer of my personal help when you decorate. Just send 10¢ for mailing. Address Hazel Dell Brown, Armstrong Cork Company, Floor Div., 934 Mulberry St., Lancaster, Pa."

Armstrong's Ⓐ *Product*

Armstrong's Linoleum Floors

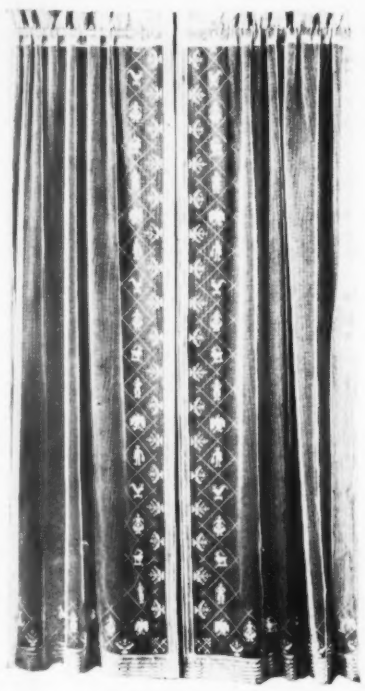
for every room in the house

PLAIN . . INLAID . . EMBOSSED . . JASPÉ . . PRINTED . . ARABESQ . . *and* ARMSTRONG'S QUAKER RUGS

Lurelle Guild's

EARLY AMERICAN COLLECTION INSPIRED THIS *Scranton* COLONIAL *Lace*

WE asked Lurelle Guild to design a group of smart glass curtain laces for today's homes in accordance with fashion's latest dictate, "Lace at every window." His collection of many delightful old samplers provided him immediate inspiration, for he found trees, flowers, houses, human figures and decorative borders. Here were quaint, delightful and correct motifs for the new Scranton Colonial Laces, and under the skillful pencil of this trained artist and decorator they are grouped and scaled so cleverly that they will seem to have been planned for your own particular windows. So charmingly adaptable, too, are these new Scranton Window Laces that in this new group of twelve we have christened "Colonial" you can find a design suited to any window in your home.



In the Colonial pattern shown at the left and at the window, Mr. Guild has caught the gaiety and quaintness of the early American period. This pair of curtains is known as "COLONIAL DESIGN NO. 2" *and retails at from $3 to $4. Altogether there are twelve smart patterns in this range of curtains known as Colonial Laces and all are moderately priced. Ask to see them at your favorite store. In case you do not find them, write us and we will see that you are served through your store or decorator nearest your home*

LURELLE GUILD, *artist, decorator and author of "The* GEOGRAPHY *of* AMERICAN ANTIQUES," *says that "few know fully the correctness and smartness of Colonial Lace at the window." His Scranton Colonial designs are authoritative as well as beautiful. If you would have your window drapings introduce the greatest beauty into your rooms, use these laces. The folder,* "COLONIAL LACE *created by* LURELLE GUILD" *will tell you more about this interesting group. Write for a free copy. So that you may see just how this lace is made, we shall be glad to send you an attractive table runner made with Colonial Lace. Use the coupon below.*

SCRANTON *Drapery Fabrics*

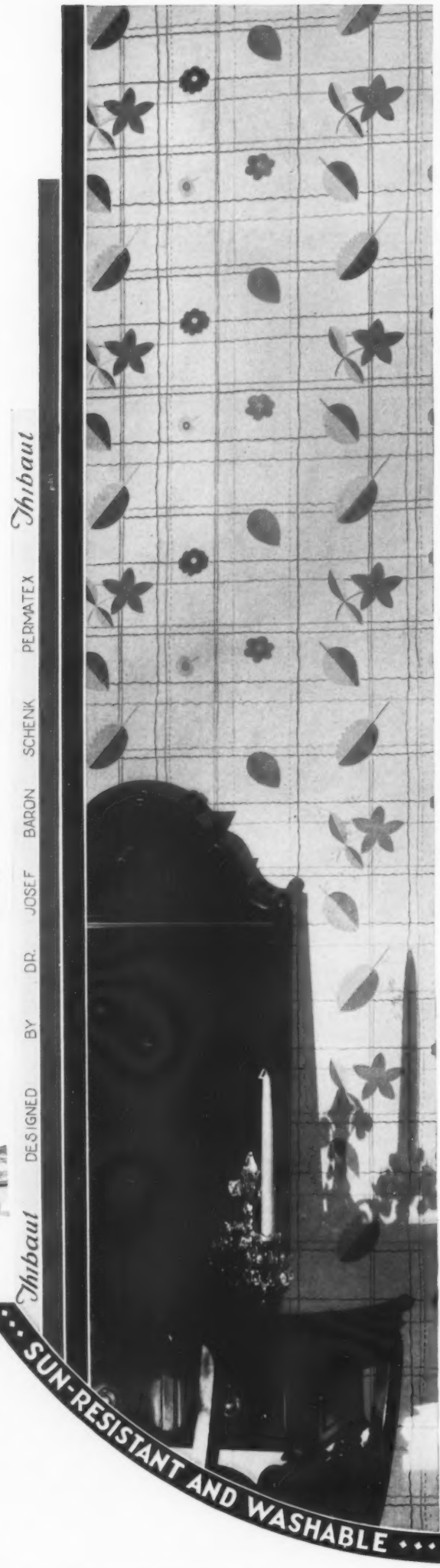
SCRANTON LACE COMPANY, Dept. 320
Scranton, Pennsylvania
Gentlemen:—

☐ Please send me, free, the interesting folder, "Colonial Lace created by Lurelle Guild."
☐ Enclosed find 25c for Colonial Lace Table Runner.

Name_____

Address_____

City_____ State_____



Permatex, apart from its use as a charmingly different and permanently satisfying wall covering, is being widely employed as drapery and as upholstery. It can be had in three weights — the medium weight for walls, the light weight for drapes and the heavy weight for upholstery.

IF your taste decrees "Charm with *Permanence*" —on your walls

THRIFT, these days, is a part of smartness. The trend is not towards beauty alone—but towards a LASTING beauty. In the matter of wall treatment, for instance, people are growing tired of continual redecoration. They are spending slightly more, at the outset, on their wall covering, choosing it with greater care—planning to live with it for years to come.

◆ ◆ ◆

It is to this changed attitude on the part of both home owners and leading interior decorators that Permatex wall covering appeals. Its already amazing vogue is precisely its promise of "charm with permanence."

In considering Permatex you must discard all your previous notions about wall coverings. Permatex is a new creation. It is like no wall covering you have ever seen or touched. It has a soft lustre that will remind you of fine satin, and this lustre is permanent. You can clean Permatex with a damp cloth, since it is waterproof. Its colors are sun-resistant. It will not crack, "peel," grow brittle or sticky; nor will it "grey" off.

As you might expect, a wall covering so radically "different" in composition, appearance and wearability, is equally distinctive in its styling. Permatex is authoritatively designed. Many of the world's foremost decorative artists have impressed their genius upon Permatex patterns and colorings. Hence, whether your taste runs to traditional or modern modes, you will find a wide choice at your command.

◆ ◆ ◆

Permatex wall covering is an exclusive product, obtainable at better wallpaper houses the country over. If your dealer does not carry Permatex, write us and we will send you an assortment of sample patterns and colorings.

The pattern illustrated was designed by the celebrated Dr. Josef Baron Schenk, in collaboration with* RICHARD E. THIBAUT, INC., *25 West 40th St., N. Y., sponsors and distributors of Permatex wall covering.

Your decorator will be glad to show you the Thibaut book of wall coverings. It presents many new and lovely patterns in Permatex wall covering immediately available to you.

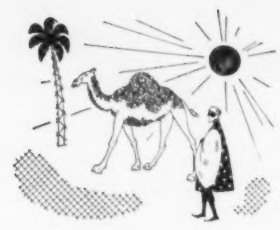
PERMATEX

REG. U. S. PAT. OFF.

Permatex Fabrics Company, 11 W. 42nd St., New York

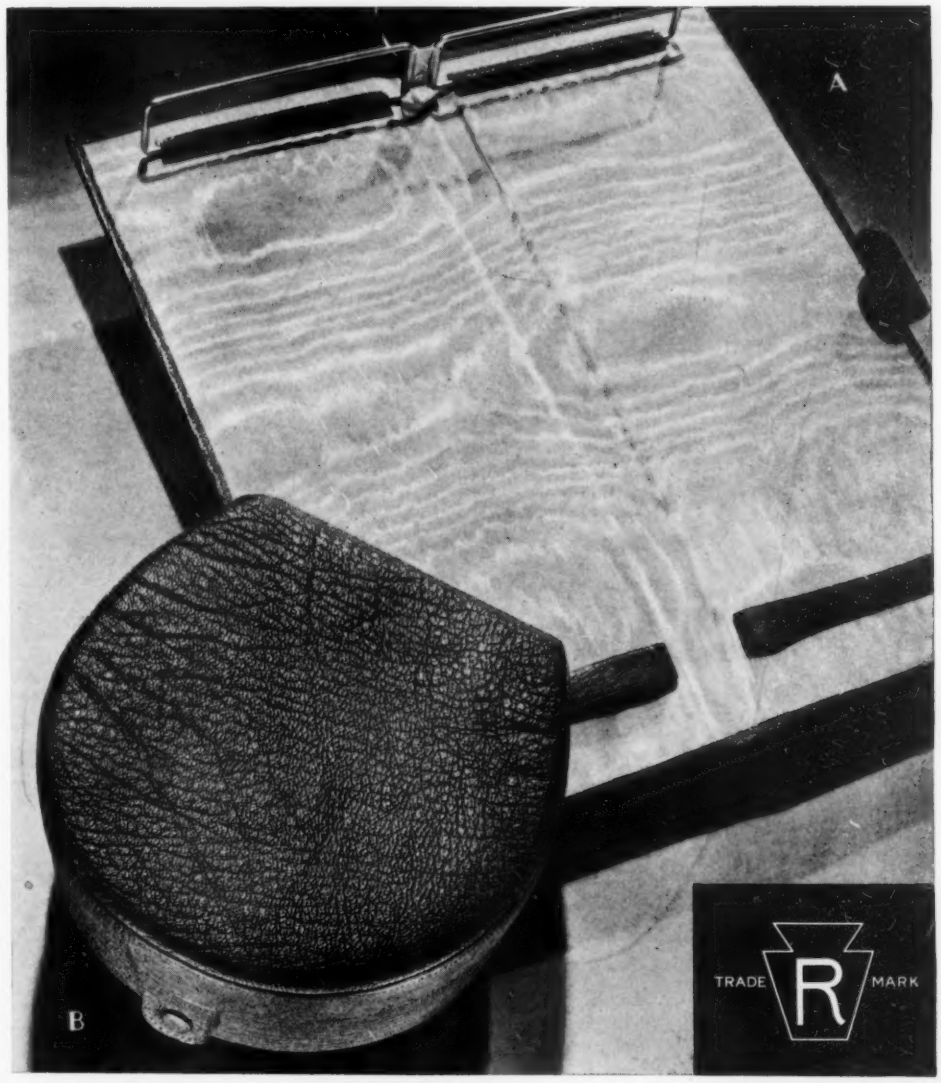
A Division of the Aspinook Mills, Jewett City, Conn., originators and sole producers of Permatex Lustresheen and Permatex Prints.

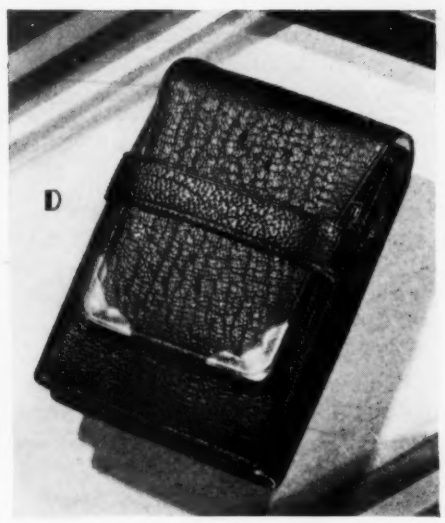
Camel Hide



a rare new leather from India, of singular strength and beauty

ACROSS the desert, churning the hot sand, a caravan moves. Grumbling camels sway with their precious burdens, picking a way through the sharp stones of dried water-courses . . . loitering in the shade of the thornbush . . . halting at the shrill call of the leaders, to sink on calloused knees. • It is not generally known that the patient ship of the desert, so much a part of our conception of the Orient, supplies a hide remarkable both for toughness and for charm. Camel-hide is relatively scarce. Indeed, C. F. Rumpp & Sons, Inc., is the first, and it is believed the only, establishment to manufacture fine articles of this material, just as it was the first to introduce genuine ostrich leather. • And there is little possibility that the subtly grained, stubborn leather will come into common usage. The one source is much too restricted and uncertain. Yet to those who are fortunate enough to possess some article made of it, camel-hide promises generous years of service . . . a measure of delight and satisfaction far greater than one might ordinarily expect. • It will be a simple matter for you to identify articles of this new leather, or of any other leather made by C. F. Rumpp & Sons, Inc. Upon each piece is to be found a tiny golden keystone R. That imprint is your infallible assurance, as it has been the assurance of people of taste and judgment for eighty years, that the gift is good. • C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, haberdashers, and stationers.





A . . . A necktie case, in brown camel-hide, ecru lined, with a hanger which is gold-plated over non-tarnishable metal. Though especially desirable for traveling, the case always is acceptable in a man's dresser.

B . . . A collar box, in brown camel-hide, with ecru silk lining.

C . . . A billfold, in brown camel-hide, with or without 14-carat gold corners. There is space for license and identification cards. The case comes also in a wide variety of leathers.

D . . . A cigarette case, in brown camel-hide, with or without 14-carat gold corners. The case also is available in a wide variety of leathers and colors.

C. F. RUMPP & SONS, INC. By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

Antique English Mantel of half Statuary and Gallena Sienna Marble $1950. Rare Paktong Firegrate, Adam Style, $1000.

TO bring to you, from the far corners of the earth, mantels and other fireside fittings which make the hearth a haven of luxurious beauty and of rich contentment, has for over a hundred years been the purpose and privilege of the House of Jackson....We deal in ATMOSPHERES as well as in PERIODS, and many of our old-world treasures have about them that priceless and indefinable heritage from the past which lends the charm of olden days to present-day living.... Sometimes these works of art are discovered in obscurity—sometimes they are purchased from private collections here and abroad—and in some instances, they are of such importance that they eventually find their way into this country's museums, through gift or bequeathal....It is our privilege to here illustrate a remarkable collection of PAKTONG...42 MUSEUM PIECES of England's rare and beautiful "lost-art" alloy, recently assembled and imported through our exclusive foreign connections.

WM. H

OVER A HUNDRED YEARS OF SERVICE TO THE

World's largest collection of **PAKTONG**...*England's mysterious "lost-art" alloy!*

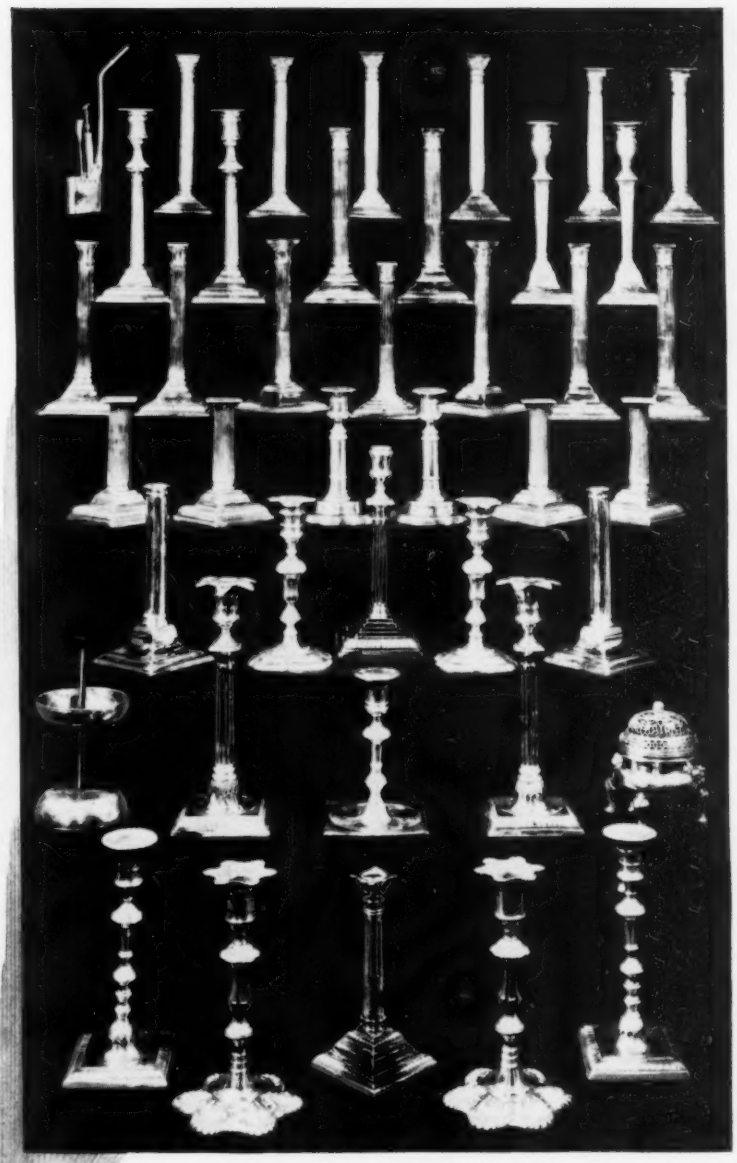
Paktong or Tutenag—that rare, silver-white alloy of Chinese origin, manufactured in England between 1750 and 1800—is so shrouded in mystery that to this day its composition is in doubt, and its very name is disputed.

How and by whom this tough, tarnish-resisting metal was first made is not known—and although beautifully modelled candle-sticks, firegrates, and fenders of Paktong are occasionally found in auction rooms and antique shops—even the dealers, themselves, can give no information regarding it beyond that relating to its rarity and antiquity.

Examples of Paktong may be seen at the Victoria and Albert Museum, South Kensington, England, and at the Metropolitan Museum, New York City—but the largest collection of this remarkable ware ever assembled has been brought to this country by the House of Jackson.

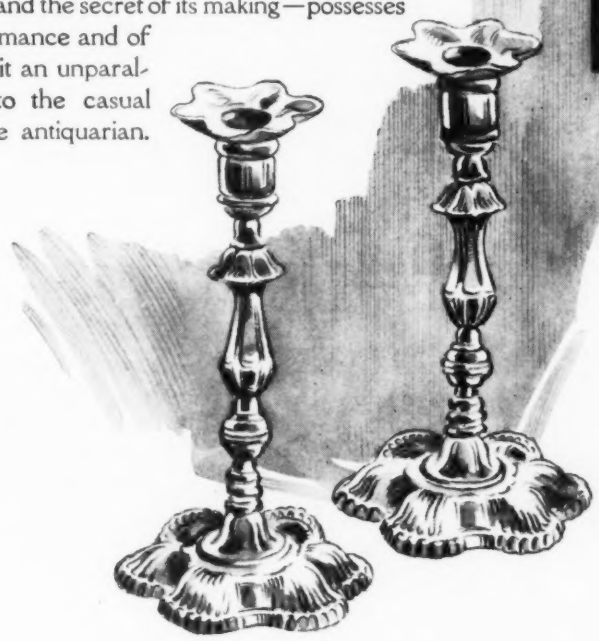
In design and craftsmanship the Paktong firegrate illustrated on the opposite page so plainly reveals the style of Robert Adam that it is probable that it was constructed after his own drawings. And the Paktong pieces shown at the right possess artistic merits which are quickly recognized by those with an instinctive knowledge of age and value.

Coupled with its beauty and rarity, Paktong—because of its Oriental origin, and the secret of its making—possesses those elements of romance and of mystery which give it an unparalleled appeal both to the casual collector, and to the antiquarian.



Important collection of England's rare XVIII Century Paktong.

Paktong, or "Chinese white copper," popularly known in England as Tutenag, was at one time believed to be a rare metal mined only in the East, but was later discovered to be, in reality, an alloy. The name, Tutenag, spelled and pronounced in various ways, was finally corrupted into "Tooth-and-Egg," by which name the ware is still known by some dealers in antiques. That Paktong, or Tutenag, was in its time considered only less precious than gold and silver is well established . . . All existing examples are plainly from the hands of master metal-workers and silversmiths.



JACKSON COMPANY

2 West 47th Street, New York

318 No. Michigan Ave., Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

Fun for the CHILDREN

—these rusted, leaking gutters

but troublesome and expensive for you.

FOR the six-year-old this is no end of fun. For you it means spending money for new gutters and rainpipes, because metals that rust are bound to fail when used for exposed service—often within a few years.

Nor is the recurring expense of repairs and replacements the only reason for insisting on sheet metal work that will last. Even more important is the necessity of guarding against leaks at vital places, where roof surfaces join, and around chimneys, dormer windows and similar projections. In these places copper flashings, which cannot rust, are essential; for rustable flashings soon rust through and leak, admitting water to rot the woodwork, damage ceilings, walls and furnishings, perhaps even to weaken the very structure and foundation of the house.

To avoid such trouble and its consequent expense, be sure that the sheet metal work on your home is of rust-proof Anaconda Copper. Once installed, copper gutters, rainpipes and flashings last indefinitely. Though sheet metal work of Anaconda Copper costs somewhat more than rustable metal in the beginning, it more than justifies its use by providing expense-free service as long as the house stands. You can readily identify 16 oz. Anaconda Copper by the trade-mark, which is stamped into the metal for your protection.

Flashings and valleys are essential to proper roof protection. When made of Anaconda Copper they will not rust and leak.

Rain-pipes of rustable metal inevitably have to be replaced at considerable expense. Anaconda Copper lasts because it cannot rust.

Just as sheet metal work of Anaconda Copper is always a worthwhile economy, so, too, Anaconda Brass Pipe for hot and cold water lines will actually save money—as will screens of Anaconda Bronze Wire on doors and windows. These rust-proof metals save the owner of the average $15,000 house about $62.00 yearly by eliminating repairs and replacements due to rust.

Send 25 cents for "The Home Owner's Book" by Roger B. Whitman. In addition to information on rust-proofing the home, it deals with important facts concerning planning, financing and maintenance costs. The booklet "Rust-proofed", containing full information on the advantages and economies of copper, brass and bronze, sent free on request. The American Brass Company, General Offices: Waterbury, Connecticut. Offices and agencies in principal cities.

ANACONDA

Sheet Metal Work of ANACONDA COPPER

GUTTERS, RAIN-PIPES, ROOF FLASHINGS AND VALLEYS

ZENITHERM *Makes Interiors* LUXURIOUS *and* LIVABLE!

SUCCESSFUL professional men find that Zenitherm strikes exactly the right decorative note for the offices where they spend much of their time and receive their patients and clients.

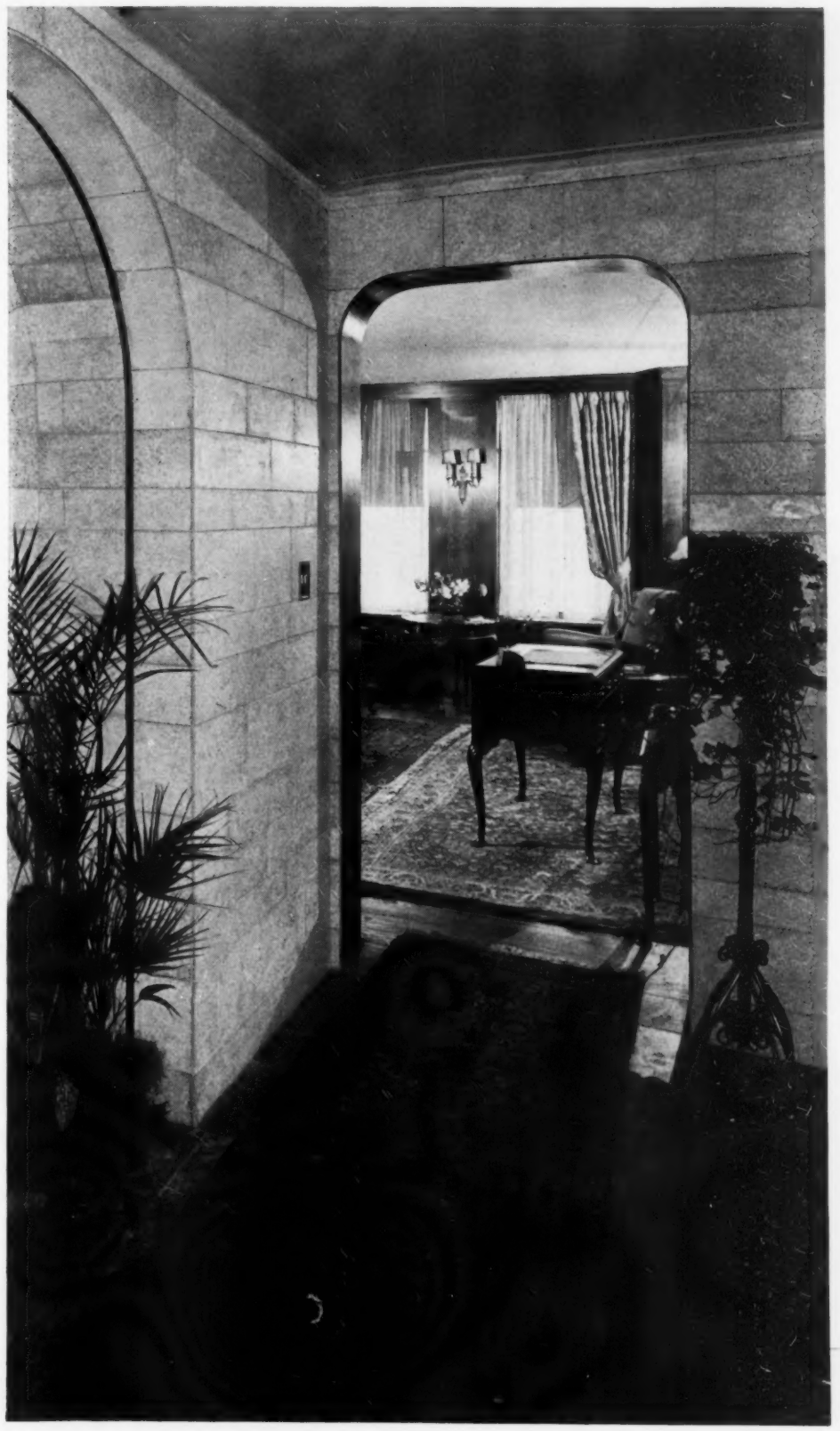
Zenitherm is luxurious, yet delightfully livable! It has much of the dignity and beauty of marble, but escapes its austerity and coldness completely. Zenitherm is warm, both in tone and in temperature. It resembles in appearance some fine Italian stone, but comes in such a variety of richly colorful tones and shades that any color scheme—any degree of warmth and "life"—may be given to floors and walls through its use.

Zenitherm is never damp or cold to the touch, for it is a fabricated material which cannot absorb moisture and insulates against heat and cold—yet this remarkable "man-made" marble can be sawed, nailed, and worked like wood!

Zenitherm is waterproof and fire-resisting, and so nearly approaches marble in durability that it can be used outdoors as well as in. Under the elements, it becomes as durable and lasting as stone.

Any competent carpenter can install Zenitherm, and from its 21 beautiful colors, patterns and decorative effects of unusual interest and originality, are easily provided.

You will find Zenitherm on the walls and floors of many of America's finest homes, apartments, clubs, offices, and public buildings. May we send you descriptive literature?



Zenitherm here provides a color-ensemble which is as richly inviting and warmly livable as it is luxurious. Two harmonizing shades of pink—Shell and Coral are used for the walls, and the floors are Havana Brown with a base of Maya Brown.

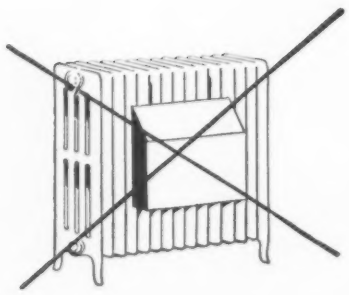
Zenitherm walls and floors in the offices of Dr. Curtis H. Muncie, Hotel Delmonico, Park Avenue and 59th Street, New York City. Architects, Springsteen & Goldhammer.

ZENITHERM
(For Walls and Floors)

ZENITHERM COMPANY, INC., KEARNY, N. J.
110 East 42nd Street ∴ ∴ New York, N. Y.

PHILADELPHIA ❖ CHICAGO ❖ BOSTON ❖ SAN FRANCISCO ❖ DETROIT

24 Gallons
. . . a days drink for *Thirsty Air*



NEW Humidifier
shows folly of radiator pans

COLD WINTER DAYS! Dry, thirsty Air! Colds, chapped skin, ruined furniture—the natural result. Moisture is needed. Gallons, not pints, of water must be added to the air to make it comfortable and healthful. Authorities tell us that 24 gallons of water a day—four quarts an hour—should be evaporated in the average home. In large homes as much as 100 gallons. But how?

Radiator pans are woefully inadequate. Absorbent wicks are untidy. There is but one efficient, successful way. The Doherty-Brehm Humidifier! Twenty-four gallons or thrice that many are easily, economically, and silently evaporated by it. You don't have to worry about the right amount for health and comfort. It is entirely automatic. The colder the weather, the drier the air, and the more moisture that is needed. Correspondingly, the colder the weather, the hotter the humidifying-radiator is maintained and the more water it evaporates. Nothing to regulate or get out of repair; nothing to wear out; nothing to fill. No belts, fans, or motors; no noise, steam, or odor.

Leading heating engineers have tested it for you. Hundreds of fine-home owners throughout America have proved its efficiency. Now you, too, can enjoy its benefits. Just replace one radiator with it. Or add it to your hot water, steam, or vapor heating system as an additional heating and humidifying unit. One centrally located in a home will fill every room with the soft, warm, comfortable atmosphere of a spring morning.

Sold on the **CRANE** *Budget Plan*

The Doherty-Brehm Humidifier is sold by Crane Co. through dependable heating and plumbing contractors. You can buy it under the Crane Budget Plan and *pay only 10% down, the rest in small monthly payments.* Call in the nearby contractor and tell him to equip your home now. Mail the coupon.

$150 to $225 f. o. b. factory, installation extra, in beautiful metal cabinet. Other models in period wood cabinets, matching finest furnishings. Supplied also for recessing in wall.

DOHERTY-BREHM CO., 333 North Michigan Ave., Chicago, Ill.
Please send your instructive booklet about humidity and the Doherty-Brehm Humidifier.
I have. . . .rooms in my house. I have hot water. . . .steam. . . .vapor. . . .heat.

Name.....*Address*.....

DOHERTY-BREHM
HUMIDIFIER

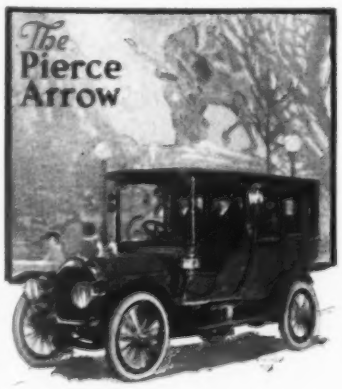
A new Pierce-Arrow Salon Model . . . the Club Sedan . . . and, below, a distinguished predecessor

PIERCE-ARROW PRESENTS

A NEW LINE OF EXQUISITELY APPOINTED

Salon Models

ADVANCE CUSTOM MODES FOR 1931



America's Finest Motor Car of 1908

Twenty-two years have wrought remarkable development in automobiles of quality, as evidenced by the two Pierce-Arrow portraits on this page. But scarcely less striking is the contrast between Pierce-Arrow's new Salon creations and even modern-day conceptions of beauty and elegance and distinction in fine motor cars.

Pierce-Arrow has anticipated, in these new models, the ultra-modern demand for a certain studied elegance — with interiors so richly appointed as to suggest distinguished drawing rooms — with colorings and equipment in the custom manner of tomorrow.

And beyond these lovely externals is the performance that is so reassuringly Pierce-Arrow — expressing, as always, every latest engineering development proved worthy of adoption by America's finest motor car.

PIERCE-ARROW

THREE NEW GROUPS OF STRAIGHT EIGHTS • • 132 TO 144-INCH WHEELBASES • • $2695 TO $6250 AT BUFFALO

(*Custom-built Models up to $10,000*)

CONSULT YOUR ARCHITECT

ORDINARY window glass will let in the light and keep out the weather—but only quality glass can bring out to the fullest measure the beauty and attractiveness of fine windows. ¶ It is precisely for this reason that Libbey·Owens·Ford "A" quality sheet glass for windows has won such widespread preference among architects, contractors, builders and home owners. ¶ Libbey·Owens·Ford "A" quality glass is especially selected, inspected and graded to insure a rigid adherence to the high standard of quality Libbey·Owens·Ford has always maintained. For years Libbey·Owens·Ford glass has been truly flat, exceptionally clear, uniform in strength and quality with a rich lustre of rare and permanent beauty. ¶ You can identify Libbey·Owens·Ford "A" quality glass by the L·O·F label which appears on each individual light. Look for it in buying.

LIBBEY·OWENS·FORD GLASS COMPANY
TOLEDO, OHIO

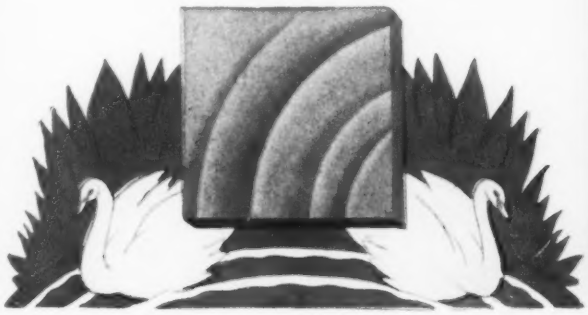
Manufacturers also of highest quality Polished Plate Glass and Safety Glass for automobiles

Residence of
Captain W. G. Roper
Atlanta, Ga.
Cooper & Cooper, *Architects*
Glazed with L·O·F Glass

LIBBEY·OWENS·FORD

flat drawn SHEET GLASS FOR WINDOWS

HOW white fixtures *accent* COLORFUL BATHROOMS



A lad feeding swans in a crystal lake . . . the ripples fanning outward became an idea, the idea became a design, and the design became "Pond Ripple," an exclusive Robertson Planatile, one of a series created by Leon V. Solon, distinguished ceramic designer.

FIXTURES of conventional white in a modern and colorful setting of Robertson Planatile. A very new idea which uses the white to add emphasis and brilliance to the color . . . actually making white a *color*. Observe the simplified arrangement, giving room and daylight to the built-in shower beside the tub. Notice the novel treatment of Robertson Chromatex in the floor . . . forming a two-rug design in tile. The bathmat design employs the Pond Ripple motif which makes the wall pattern so distinctive. Here is a simplified modern note . . . very practical, too.

Exclusive incised designs, the lustrous satin-finish and the new shapes combine to inspire new effects for foyers, conservatories, recreation rooms and kitchens, as well as bathrooms.

You will have an opportunity to compare Planatile with ordinary tile if you will permit us to send you a beautiful and useful hot-plate made from Robertson Planatile and incorporating an incised design. Send 25c to cover mailing costs. We will also send you our latest brochure illustrated in color and describing the newest ideas in tile as a decorative material, showing bathrooms and kitchens done in Robertson Planatile.

And if you wish we will send you the names of the tile contractors near you where you may see a display of Robertson Planatile, Chromatex and other genuine tiles.

The coupon is for your convenience.

ROBERTSON

Planatile

THE NEWEST IDEA IN GENUINE TILE

ROBERTSON
ART TILE CO
TRENTON, N J

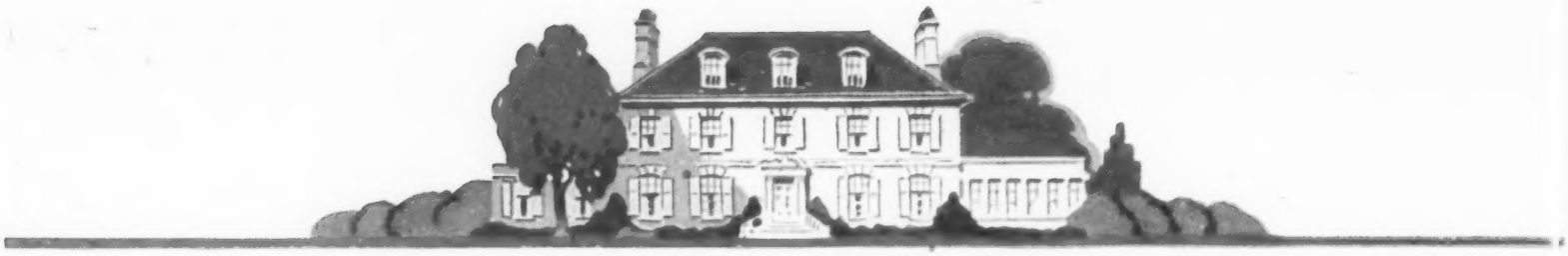
☐ Please send free brochure on Planatile and its modern uses

☐ Enclosed find 25c (mailing costs) for attractive hot-plate of Robertson Planatile in arbutus, peach, light green or soft blue. (*Underline* color you want).

Name _____

Street _____

City _____ *State* _____



INVESTING WITH THE DISTINCTION OF GOOD TASTE

That your home may be a place of infinite pleasure and a source of recurring pride in which to live and entertain, W. & J. Sloane provides choice selections of the finest antique and reproduction furniture, decorations, rugs and objets d'art. A home furnishing counsel, expert and of long experience in creating smart, individual interiors for many of the finest homes in the country, provides skilled treatment in accord with the dictates of individual tastes. Typically Sloane in its excellence is this alluring assembly of Eighteenth Century French and English furnishings.

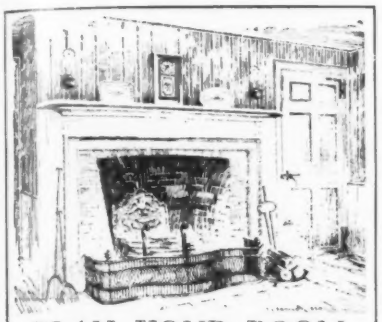
W. & J. SLOANE

FIFTH AVENUE AT FORTY-SEVENTH STREET

NEW YORK *WASHINGTON LOS ANGELES SAN FRANCISCO*

INTERIOR DECORATION · · · HOME FURNISHING COUNSEL

DIRECTORY OF DECORATION & FINE ARTS



PLAN YOUR ROOM

Around the Fireplace

Nothing gives a room personality so much as a correctly designed mantelpiece and accessories in keeping. Plan your room around the fireplace. Our Fireplace Equipment Catalog will give you a wealth of ideas. Send for it.

ARNOLD & NORTH, Inc.
Display Rooms
203 East 43d St., New York

Reproductions of Early American and English mantelpieces, panelled rooms, fireplace accessories, Colonial hardware.

AN outstanding feature of new glass curtain materials is the return of design. Nets are gaily decorated with all-over patterns; voiles are both embroidered and printed, and the latest celanese ninon has small all-over patterns formed by drop stitches. Curtains of this type when well designed add interest to windows without interfering or clashing with the pattern of the overhangings.

The Scranton Lace Company is particularly fortunate in their new glass curtains, which comprise a number of decorative designs by Joseph B. Platt suitable for 18th Century schemes. Prominent among these are the *Falling Star*, *Flower Garden* and *Zodiac* patterns. These curtains are sold ready-made in the new pongee shade. Equally desirable are some new Colonial designs by Lurelle Guild that meet the demand for interesting glass curtains for Early American rooms.

A number of effective glass curtain materials is also made by the Orinoka Mills. Among these is a champagne colored casement cloth, with a fine raised rib forming a checked

WALTER JOHNSON, Inc.

INTERIORS AND ANTIQUES

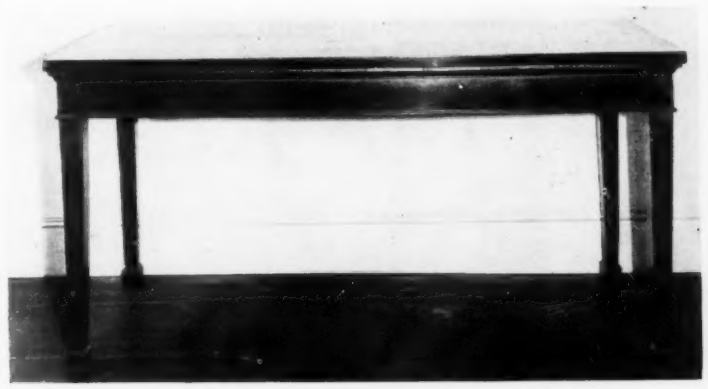
526 Madison Ave., New York City
Telephone Plaza 1644

ODOM

and

RUSHMORE

Interiors, French Antiques
Lamps and Shades
555 MADISON AVENUE
NEW YORK



Mahogany Chippendale Table; Height 36", Width 30", Length 72"

DIANE TATE AND MARIAN HALL INC
801 MADISON AVENUE · NEW YORK
Old English and French Furniture

Baptist INC

Mahogany Coffee Table $27—crating included

CREATORS OF
DISTINGUISHED INTERIORS
15 EAST 48th STREET · NEW YORK

Size 3' 6" *Price—$100.00*

THIS Early American Poster Bed was copied from a very old one in Hartford, Conn. and is of hand rubbed maple with a softness that equals as nearly as possible the patina of the original.

This bed would be delightful used in a room with faded robin's-egg blue walls, old copper plate chintz in an egg plant color, and hooked rugs in blues, yellows and plum on yellow and black spattered floors.

We will suggest other schemes and well designed beds for American, English and French rooms if plans accompany requests.

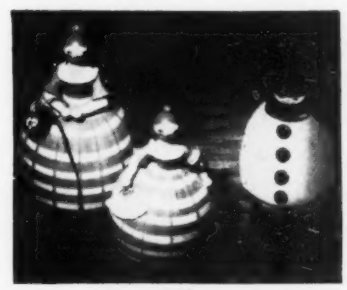
Ruth Campbell Bigelow
INCORPORATED
20 East 69th Street, New York City
Rhinelander 1662-3-4

A very fine Antique Louis XV Marquetry Table

John H. Hutaff inc.

Decorations Furniture *Hangings Antiques*

220 East 51st Street New York



Twine Doll and Banks

RENA ROSENTHAL
520 Madison Ave.
New York

DIRECTORY OF DECORATION & FINE ARTS

SPANISH WALL BRACKET

Lighting Fixtures
Stair Railings
Hardware
Grilles

●

R. C. BULLARD
Grand Central Terminal *New York*
Suite 2849

design, that can be used with any type of overhanging. Very useable also are the gold and champagne colored gauzes delicately ribbed to give a striped effect. Plain tone casement cloth of lovely lustre and in wide color range is another decorative glass curtain fabric made by this firm.

THE same style trends appearing in the fall decorative fabrics, outlined in the September issue of House & Garden, are found in the new wall papers. Colonial designs are stronger than ever; Georgian patterns are prominent, and there is increasing interest in Directoire motifs. Modern papers, particularly those of German origin, are favored for their good designs and colors, being used in both contemporary and period rooms. Scenic designs, especially of the 18th Century school, are more popular than ever before. Peach is the most sought after background color and many of the new

COMPLETE INTERIORS

DAY BEDS of unusual design and finish
Write for Catalogue "G"

EDWARD R. BARTO & COMPANY
Designers and Decorators
833 Lexington Ave., New York City

HELEN GRAEME HAMMOND
AND
MARGARET S. TAYLOR
INC.

Furnishing
and Remodeling
of
City and Country Homes

350 Madison Ave., New York
Murray Hill 8484

404 Delaware Avenue
Wilmington, Delaware

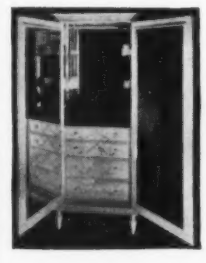
This lovely, old English Waterford Crystal embodies every delicate detail of design that made the original an object of renown.

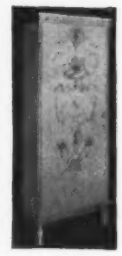
Lustrous Lighting Fixtures of Lasting Loveliness

Resplendent with charm .... Radiant with sparkling brilliancy .... Reflecting the grace of old world elegance. Appreciated where beauty and harmony are desired.

Charles J. Weinstein Co.
IMPORTERS AND MAKERS
Distinctive Lighting Effects
2 WEST 47th ST. NEW YORK
Telephone *Bryant, 1936-7-8*

And now . . the
DRESSING CLOSET!





A new lingerie, hand bag and hat unit with full length mirrors two sides. Lined with mirrors inside. Four drawers. Lower illustration shows closet closed. Requires very little space. Handsomely painted and decorated.

The
CLOSET SHOP
Mrs. George Herzog
780 Madison Ave., N. Y.
RHInelander 3440

W. E. BROWNE DECORATING CO.
443 Peachtree Street, N.E.
ATLANTA

ANTIQUES—INTERIORS—REPRODUCTIONS

THE TUILERIES

The vogue for painted furniture is perfectly expressed in the French bedroom suite THE TUILERIES. The twin beds are low with fluted posts and carved borders in gold. The antiqued crackled finish of old blue is away from the ordinary and quite distinctive.

Good Sportsmen

Enjoy the animated colorful hunting scenes of the scenic wall paper THE CHASE by Zuber & Cie, Alsace. The hunt goes through a lovely green countryside of hills and dales, bridges, and streams. This paper is wonderfully adapted for setting into panelled walls.

Formal Beauty

Is found in the AVIGNON CHINTZ by Paul Dumas, Paris. Hints of the mist-sweet English downs are in the groups of enlarged pinks and glorious peonies. White birds and classic colonnades are deft touches on backgrounds of bisque, Du Barry, Lapis, tête-de-nègre, and sea-foam. Price $1.65 a yard.

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papers show grounds in a delicate candy pink tone. Blue wall papers, formerly almost impossible to find, are now numerous owing to a growing demand for this color in both wall coverings and fabrics. Green is still good, particularly when used in combination with peach.

SUCH a wide range of designs is sponsored by Richard E. Thibaut that it is possible to find here a wall paper to fit any type of decorative scheme. Among the new patterns are a charming Colonial design of shepherdess and sheep amid the perfectly balanced architectural ruins found only in wall papers, a Directoire pattern in sepia and cream or on a green or flesh pink ground and an Early American design done in the modern spirit of small ships, stars, bouquets and miniature houses. And for children's rooms come a new Red Riding Hood paper and an amusing design depicting the exploits of Rip Van Winkle.

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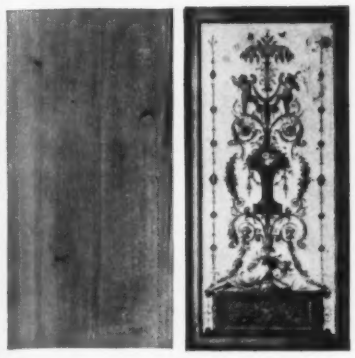

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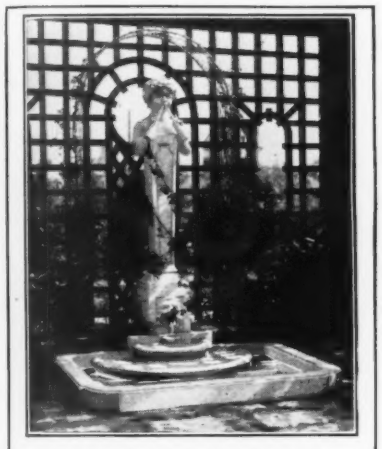

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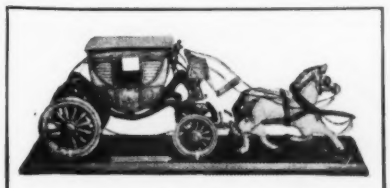

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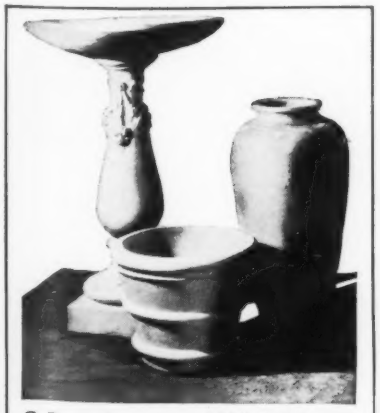

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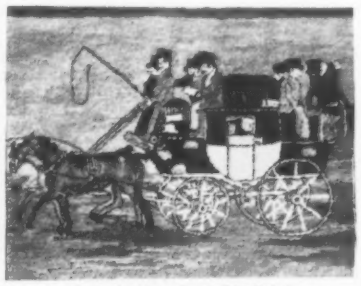

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FINE antique scenic papers, particularly of the Directoire and 18th Century English schools are featured by Isabella Barclay. There is a delightful set of ten panels here depicting various episodes in the life of Napoleon. Five of these have medallion motifs in rich colors on a sepia ground; the other five are column effects in tones of sepia. These panels in addition to being unusually decorative are particularly timely as

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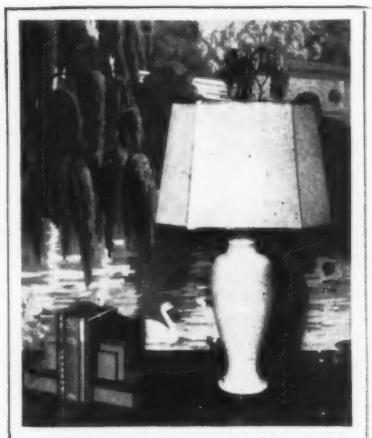

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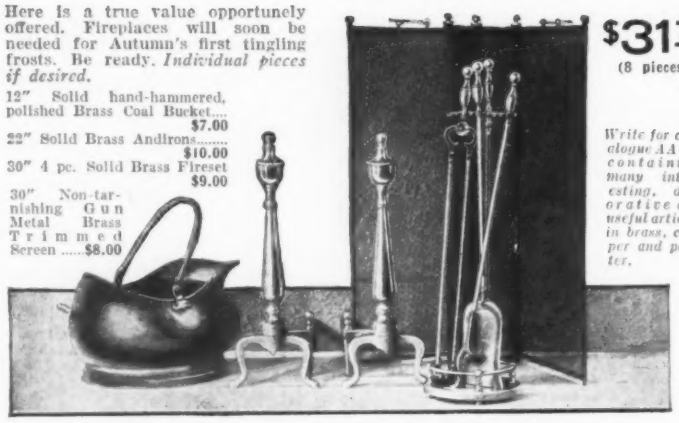

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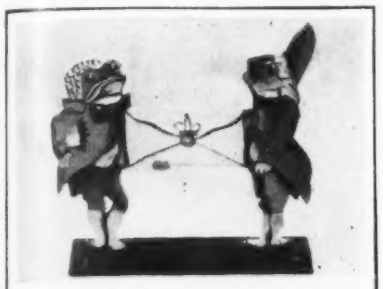

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the trend in decoration seems to be marching steadily toward Directoire and Empire styles, a trend apparent in fabrics as well as in wall covering.

IN striking contrast to these period wall papers are the modern designs featured by Elsie Sloan Farley. Among these are a number of plaid designs for the unusual room in pastel tints, peach, yellow and blue tones predominating. Plaids are a pleasing departure from flowered effects, being effective in bedrooms, bathrooms, nurseries and any room in which a somewhat informal effect is desired.

For a black, gray and peach color scheme there is an interesting wall paper with large modernized flowers in white and soft gray on a black ground that would be delightful with peach colored curtains. Also adaptable to this scheme is a plaid paper with a pale gray ground, the plaid effect being formed by slender silver lines.

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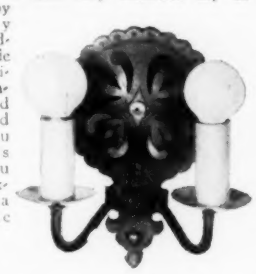

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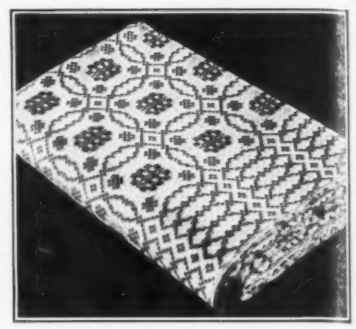

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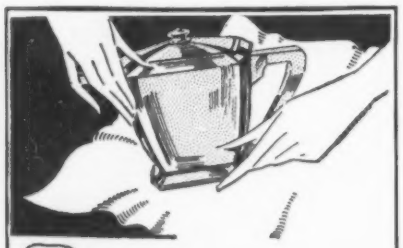

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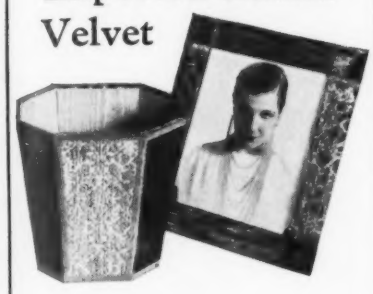

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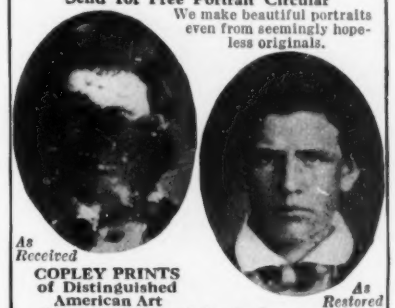

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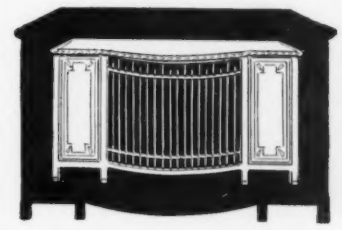

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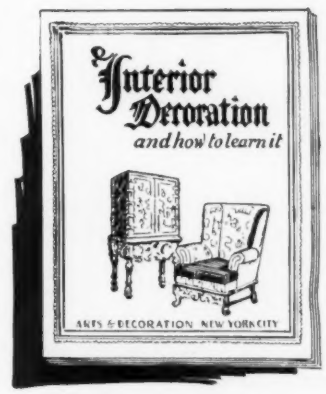

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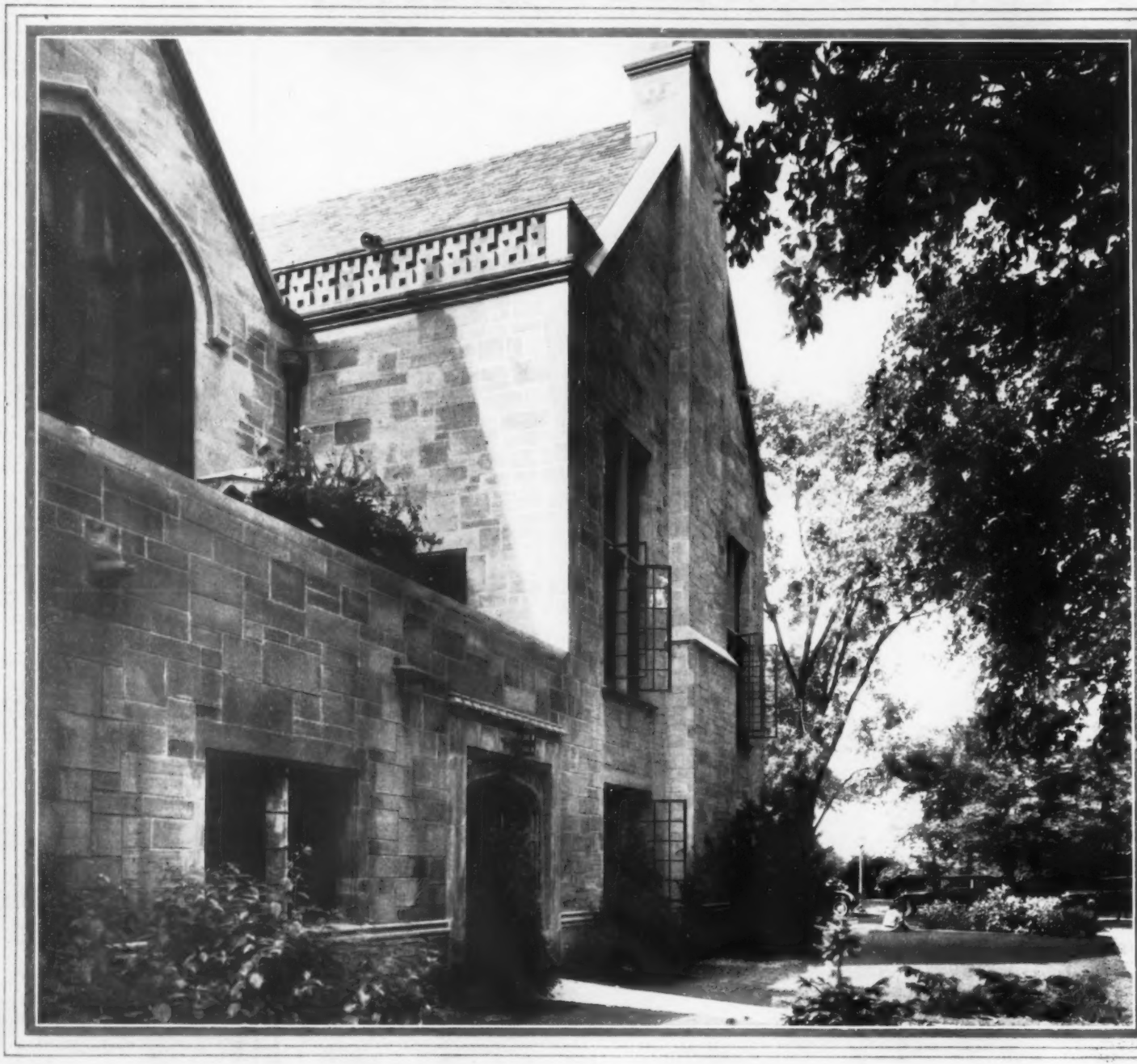

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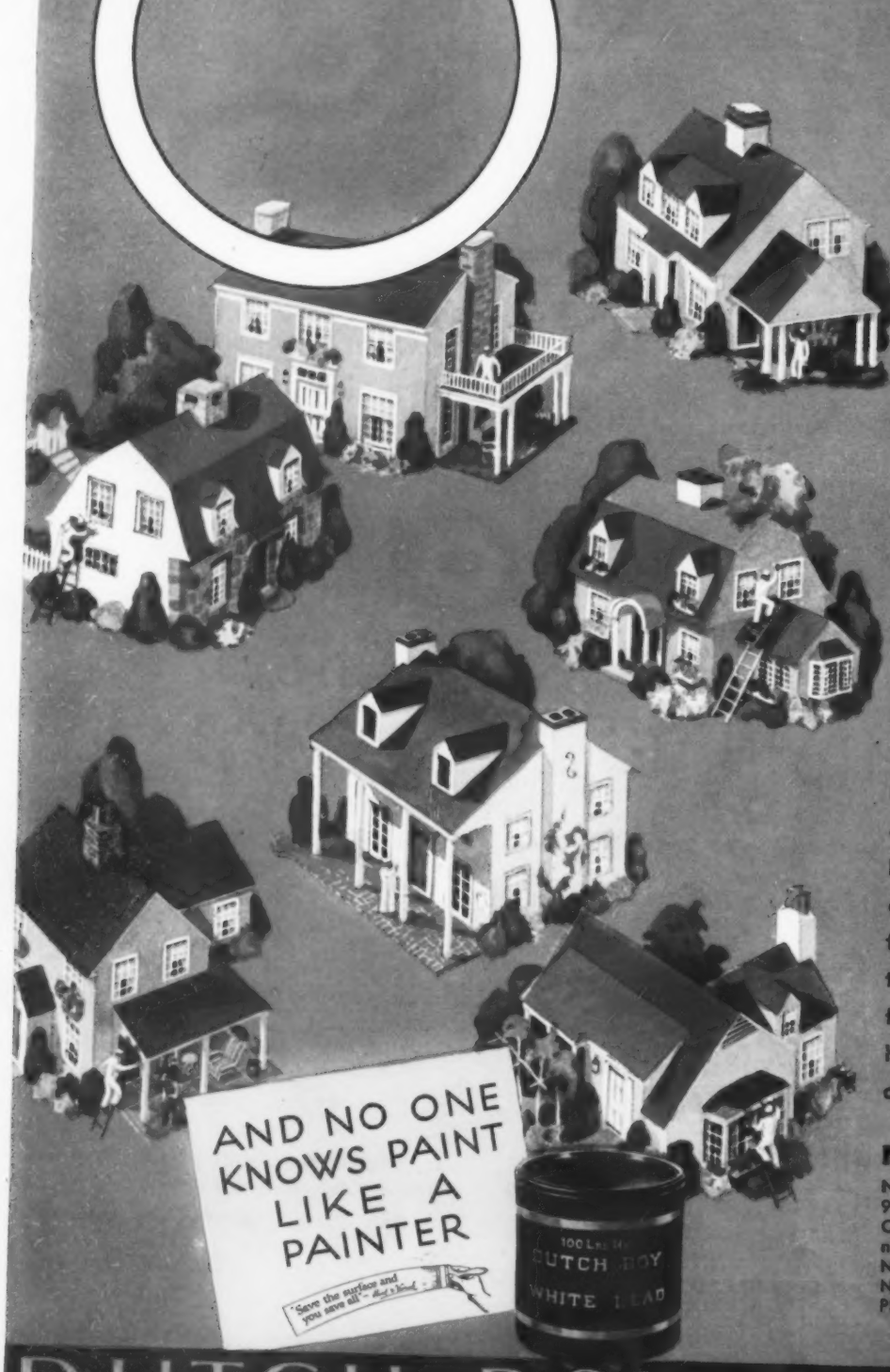

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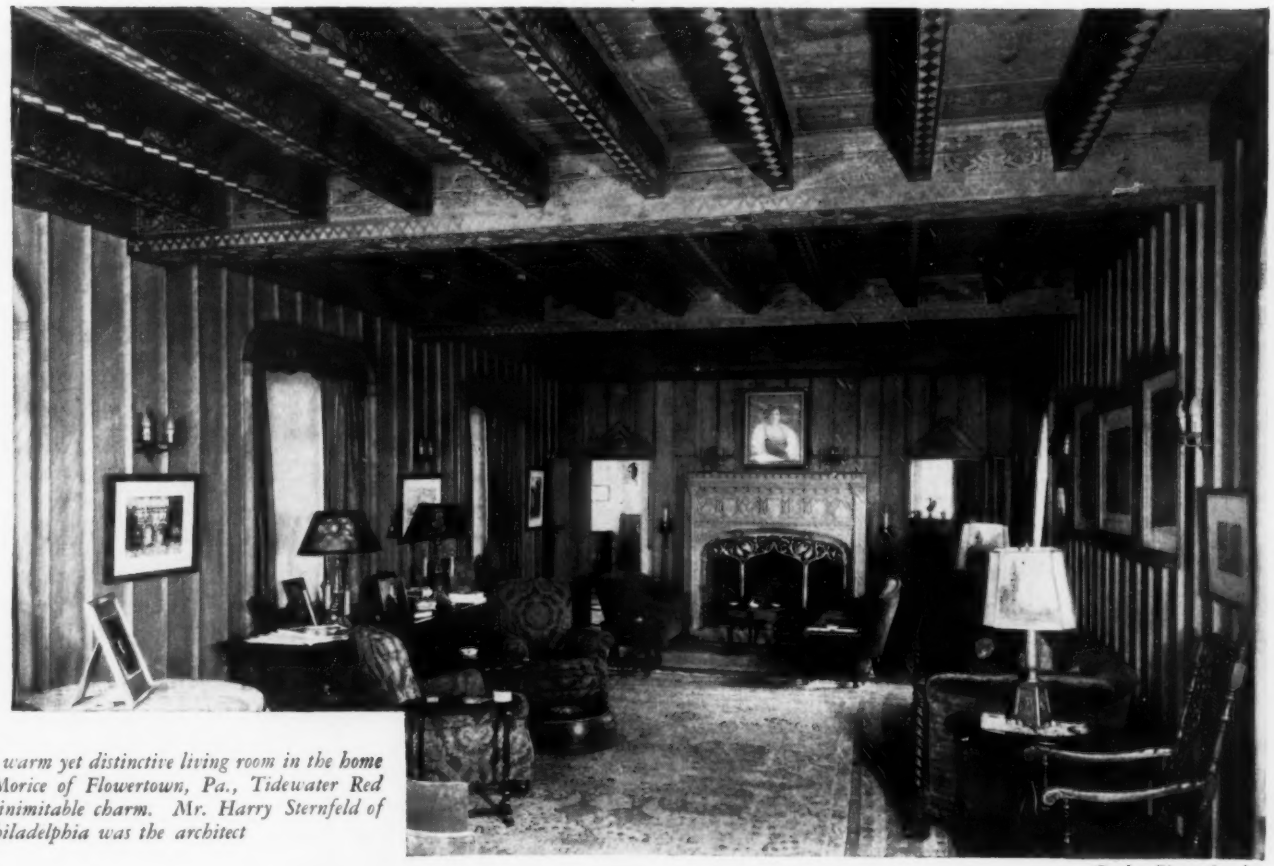

To this intimately warm yet distinctive living room in the home of Mr. W. N. Morice of Flowertown, Pa., Tidewater Red Cypress lends its inimitable charm. Mr. Harry Sternfeld of Philadelphia was the architect

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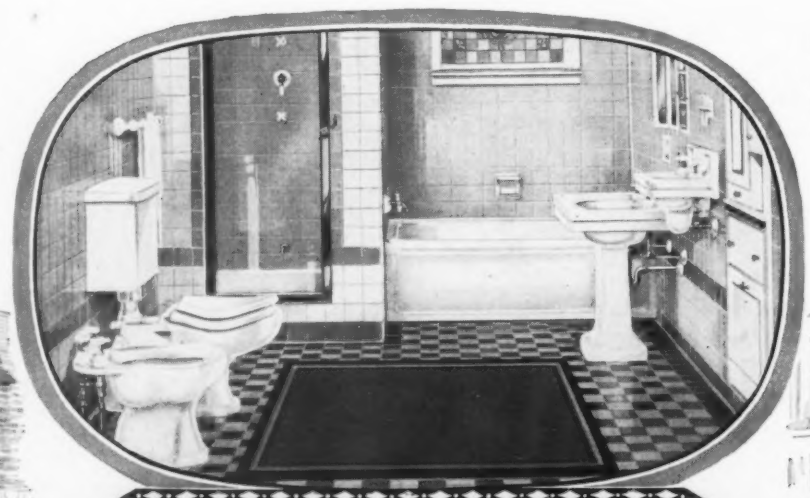

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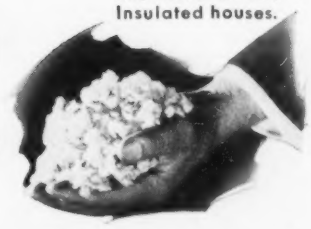

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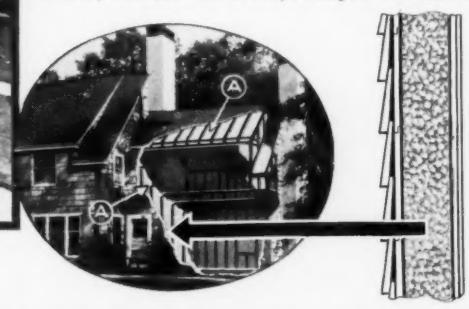

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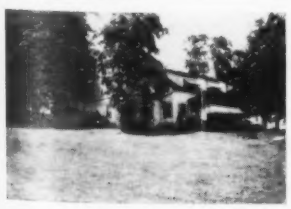

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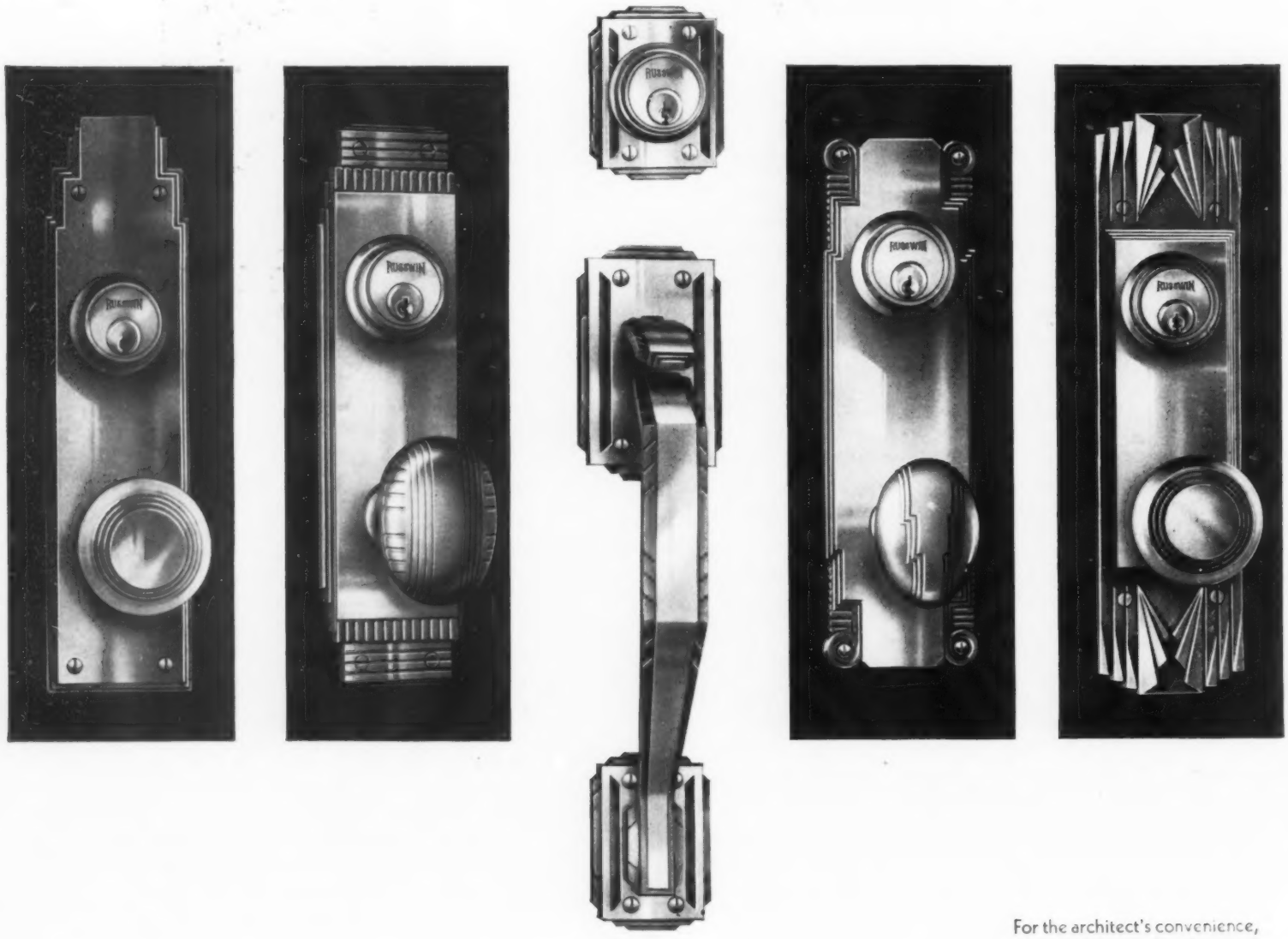

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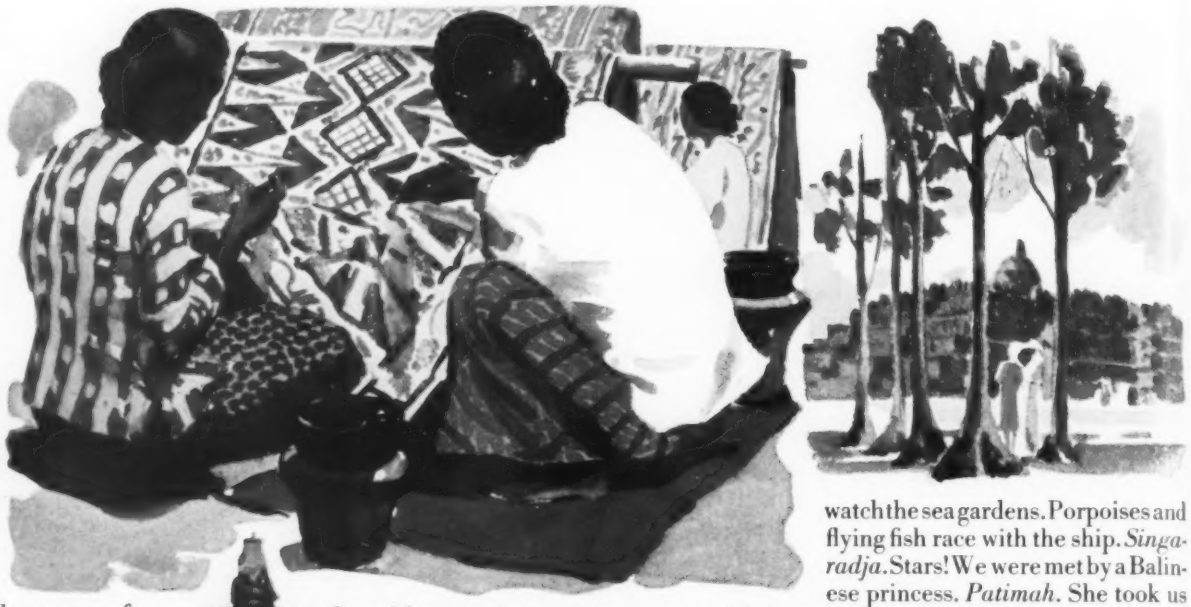

Wednesday—Took the early morning train to Djokja. This is the center of native art. Young women making *Batik*. A complicated process. Drawing in the design in beeswax with a *jantung* (copper tool). And then dipping the fabric in many dye baths. You can tell the real Batik by its soft silky feel. Went through the Sultan's Palace. And saw a strange procession. Attendants carrying a yellow umbrella over a tiny tot arrayed only in a string of beads. *He's* a royal baby! Visited native shops. Saw them making beaten copper things, snakeskin bags (O, ridiculously cheap!) and wooden puppet dolls. We're keen on their puppet shows here. A one-man circus played in the flicker of torch-lights. The old showman sits cross-legged on the ground working the puppets with clever hands. Reciting the story in dramatic fashion; and playing the gongs and bells with his toes! The natives weep and shout as the hero rescues the pretty maid and slays the villain. A show as old as the world itself. And as strange. A high point of our world trip is this visit to Java. And we still have time to rejoin our friends on the S. S. President Wilson in Singapore. We've already planned a party in Colombo.

Later—Last night left Djokja at twilight. Drove out to the Borobudur; a colossal Buddhist temple built by a fervent Hindu race in the 6th century. Only recently uncovered under a hill, with over two solid miles of carvings and bas-reliefs. We walked along the ghostly passages by moonlight, entranced. Our old native interpreter sat and told stories. And we decided to stay up all night and watch the sunrise—from the top stupa. The sort of thing you do once in a lifetime.

Friday—Am writing this on a lazy little boat like a yacht. On the way to that mysterious, medieval island of Bali. The water is the color of an aquamarine. So clear that we can watch the sea gardens. Porpoises and flying fish race with the ship. *Singaradja*. Stars! We were met by a Balinese princess. *Patimah*. She took us to visit her native house. A proud red cock strutted in the courtyard, (for they're dotty on cock-fighting down here). At a handloom her two daughters were weaving silver threads through a *salendang* (scarf). This is the Garden of Eden isle. The women wear no clothing above the waist. Just their colorful sarongs swathed round their slender hips. They're so bronzed and beautiful. Bali is a Woman's Paradise. They choose their mates and handle the shekels, as far as I can see. And it's the most peaceful spot on earth. Every night, at sunset the Gamelan bells call the natives to prayer. They drop down on their knees wherever they are, and face toward Mecca (Balinese are Mohammedans). It's like that picture—The Reapers. Only more intense. Last night the moon was too gorgeous for sleeping. We walked down a forest lane just to smell the Cambodia blossoms. And happened in on a native temple offering. We held our breath so that the exotic scene might not vanish like a dream. An old priest chanted a Hindu prayer. Little children bowed down, holding flowers high in their right hands. Heaps of temple offerings banked the altar. Child dancers in gold cloth did a swaying dance. Swinging incense pots made the air heady with perfume... And far off, those strange bells resounded again—I can hear them still . . . O, lovely Bali —Enchanted Isle.

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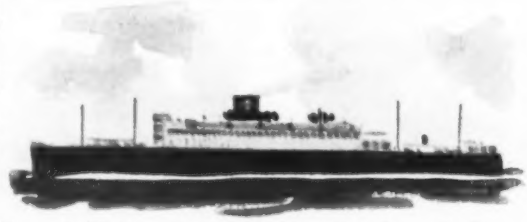

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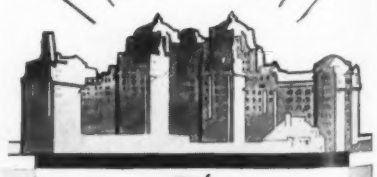

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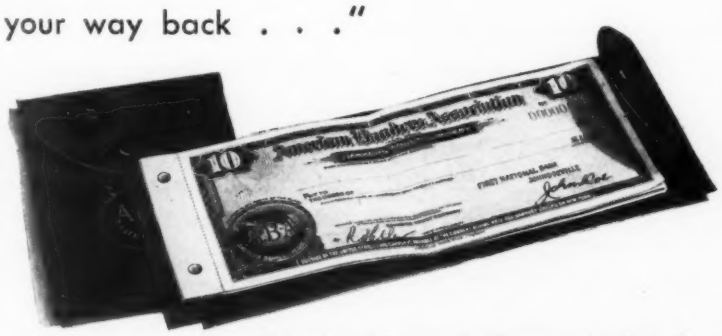

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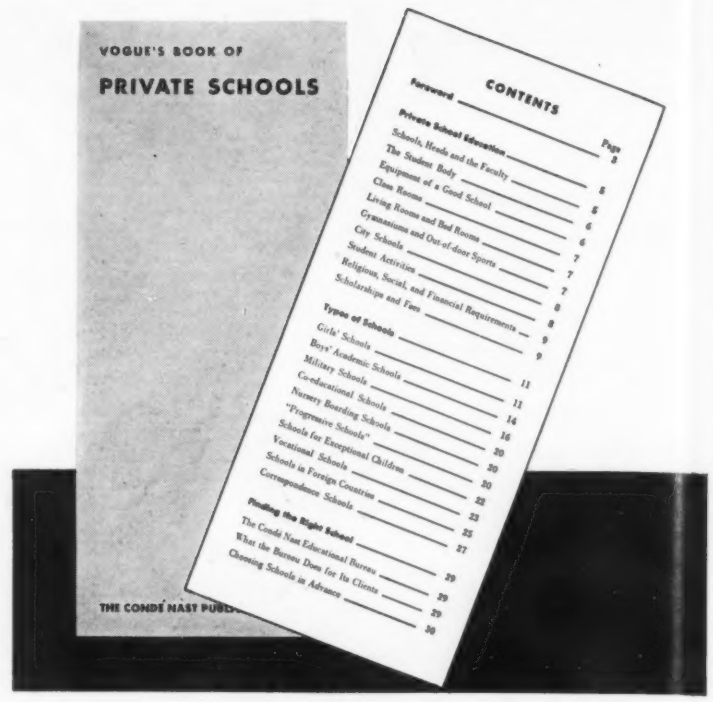

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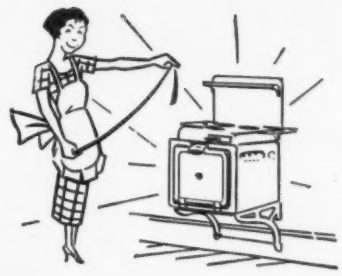

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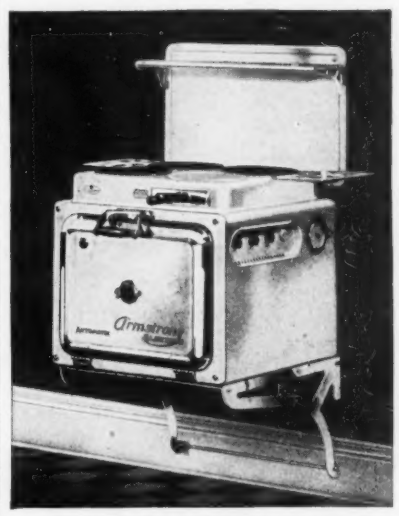

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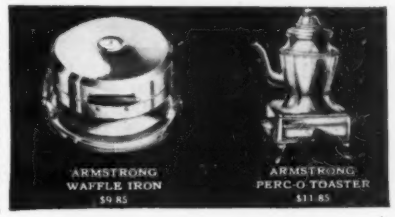
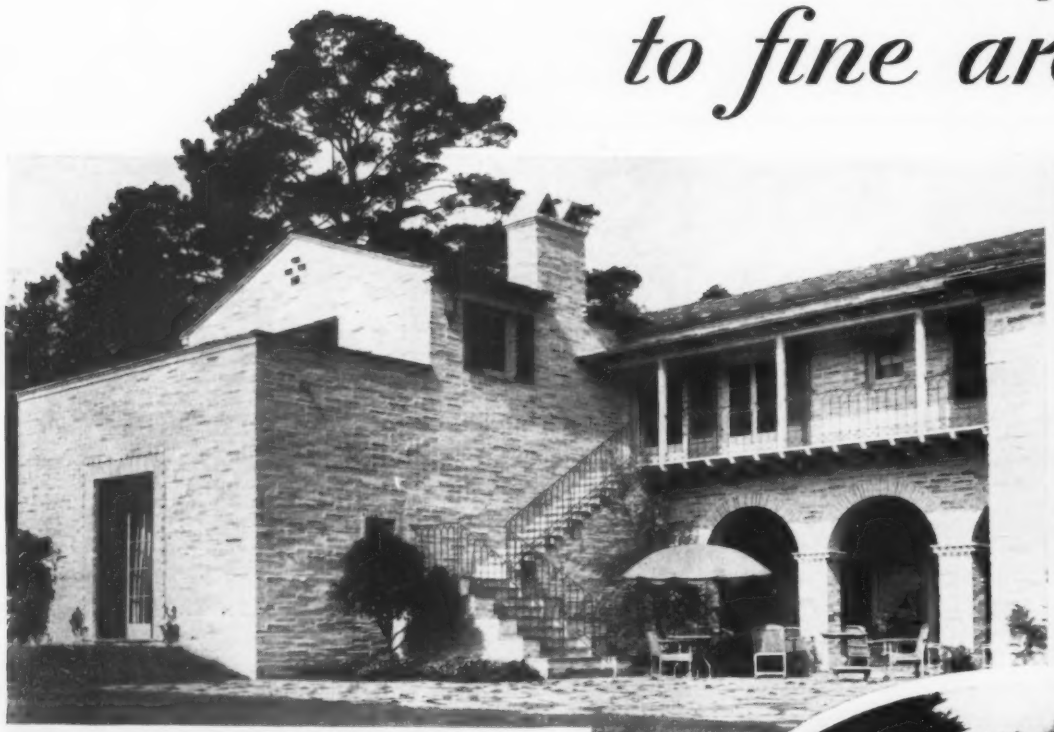
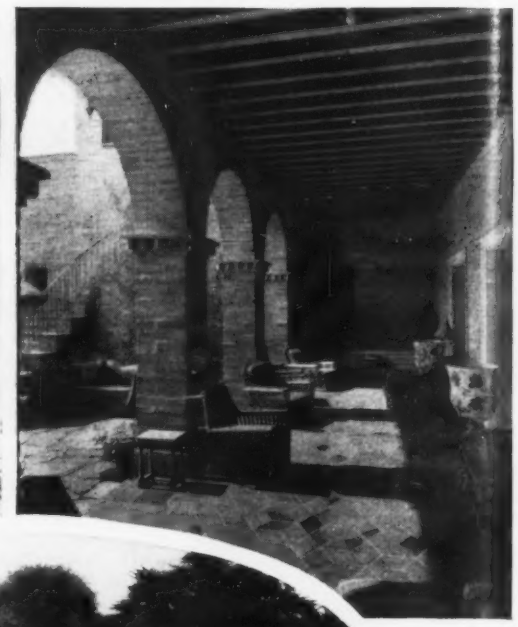
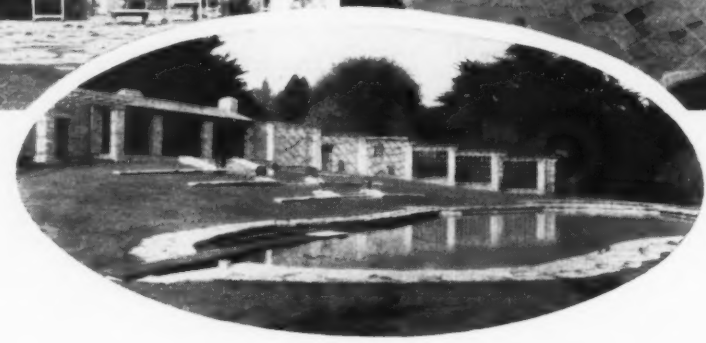


You will confer a favor on House & Garden by mentioning its name when addressing schools

Concrete pays tribute to fine architecture







CONCRETE, in many forms, has been skillfully employed by the architect in designing this home. The exterior walls are of concrete masonry units, in slightly irregular sizes and varied colors. Building frame and floors throughout are of reinforced concrete —*one unit,* of utmost strength and rigidity. The roof is attractively tiled. So constructed, a home is *firesafe* and long enduring.

The views on this page are of a home that is distinguished in both architecture and construction —the home of Robert B. Henderson, in Hillsborough, California. Gordon B. Kaufmann, Los Angeles, Architect; Dowsett-Ruhl Company, San Francisco, Contractors.

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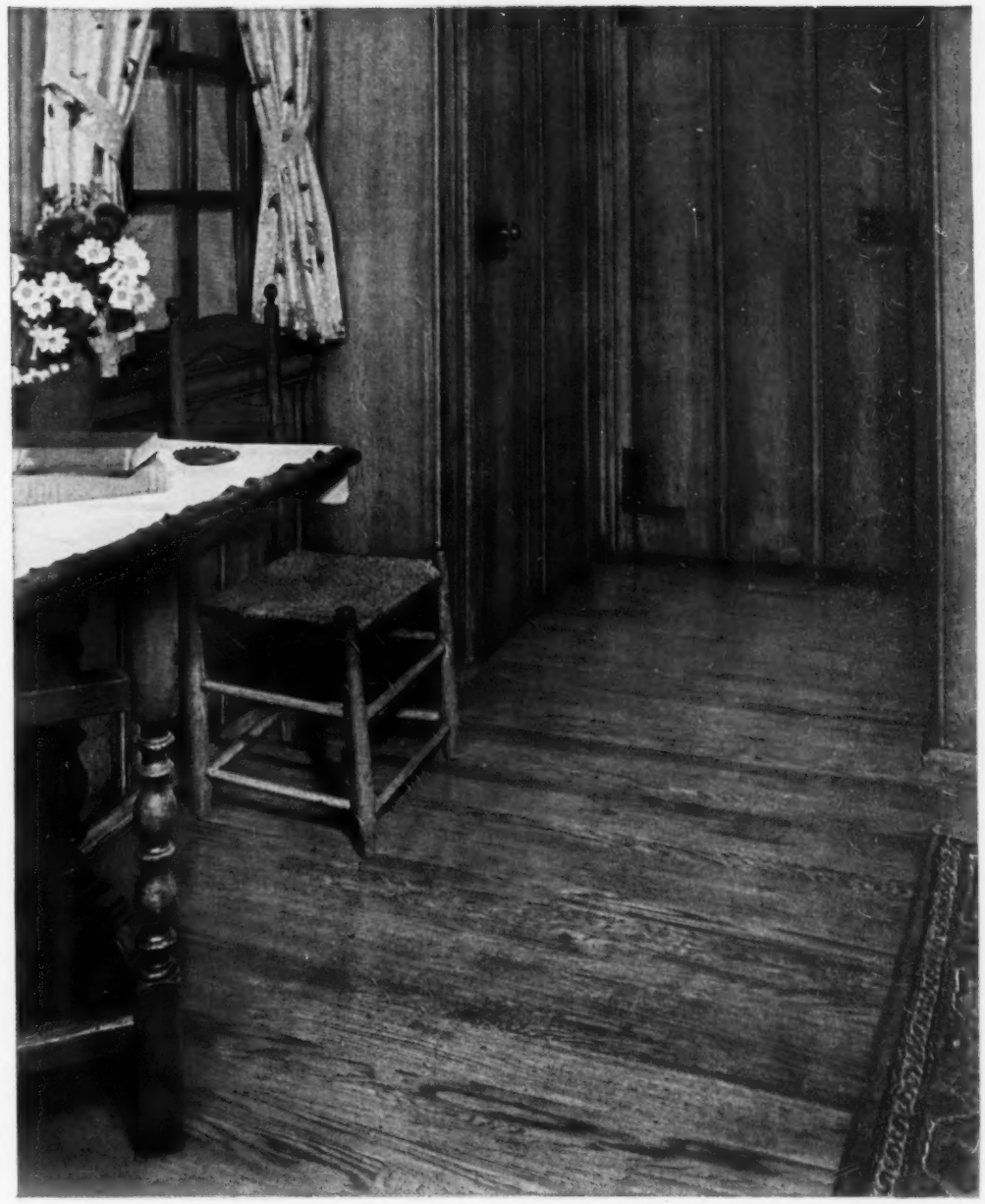

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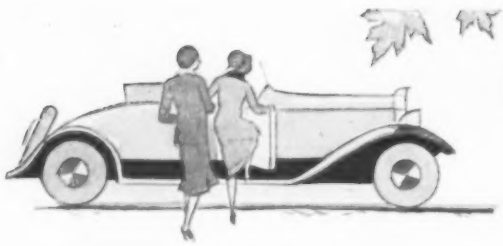
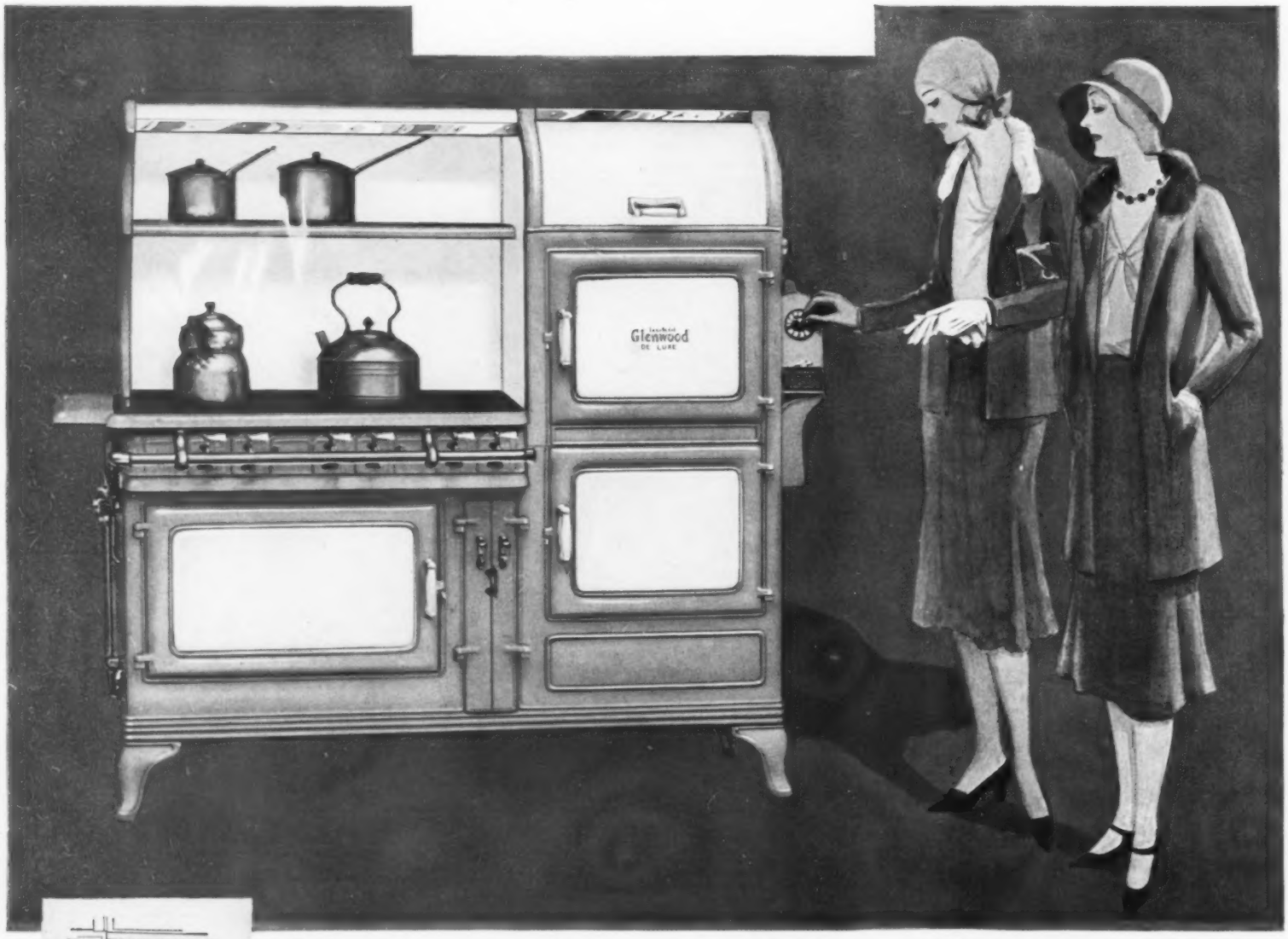
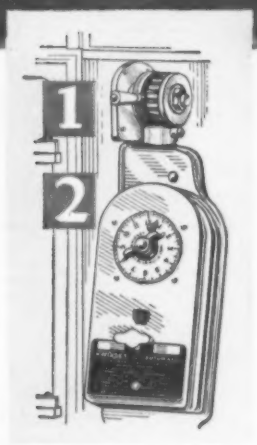


Go and *come* as you please





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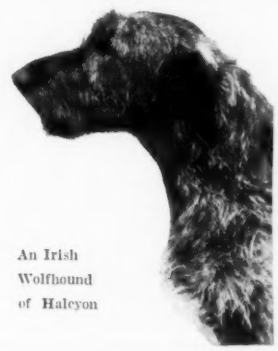

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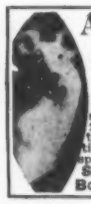

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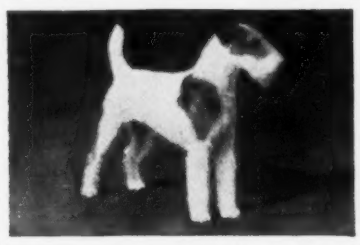

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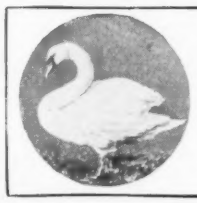

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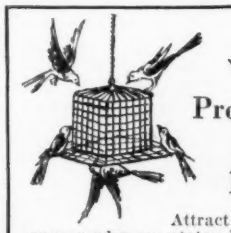

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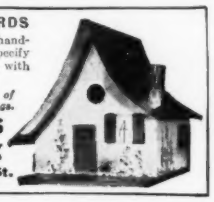

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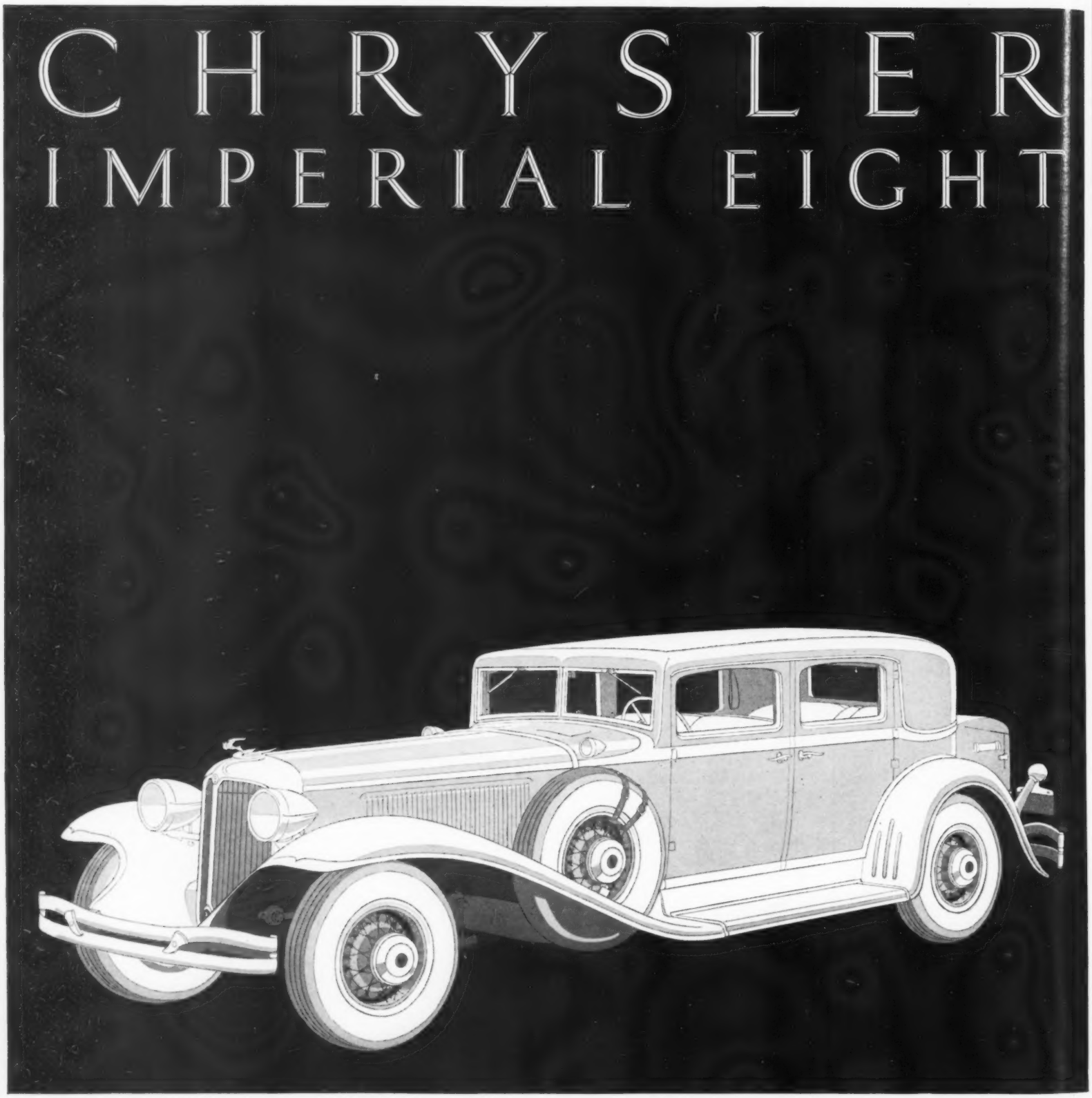

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October 1930

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THERE is that about October which makes it at once the sorrow and the joy of gardeners—regret for the passing of the border's galaxy of color, pleasure in the opportunity to delve strongly and plant with freedom to the end that the years to come may be still more bountiful.

For October, of all months, is the time for permanent gardening. Now are set out the trees and shrubs which shall grow in beauty as the seasons pass; when the Corn is in the shock the good gardener tucks in bed the hardy bulbs. A good month, busy with digging and planting and tired shoulders and thoughts of future flowers.

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The BULLETIN BOARD

Relief In October. A blissful month, October, blissful especially for those who live in the country. Leaves begin to turn and the countryside is gaudy in its habiliments. Cool days encourage garden work—shrubs to be moved, Peonies divided and replanted, the last of the perennials put in their permanent border places, the multitude of bulbs given entombment in the brown earth against their spring resurrection. On the cellar shelves preserves stand in orderly rows. The coal bin is spilling over. Log wood is stacked on the back porch and the cider is hardening in its barrel. Yes, a grand month, October. By then we country dwellers have entertained all our city friends: now we can enjoy the place ourselves!

Being Poor. During the past months when respectable and evidently pious people complained about hard times and their poverty we wondered at their forgetfulness of the Beatitude which promises a glorious vision to those who are poor in spirit. Also we thought of the petition in the Litany that begs for deliverance "in the hour of our prosperity". In medieval times poverty of some sort—either of purse or of spirit—was an open sesame to the ranks of the Elect. It doesn't seem so fashionable nowadays. However, no less a poet than Ben Jonson wrote the great panegyric to it—"It was the ancient poverty that founded Commonweals, built Cities, invented Arts, made wholesome Laws, armed men against vices, rewarded them with their own virtues, and preserved the honor and state of Nations, till they betrayed themselves to Riches."

Billboard Menace. Gradually those forces that have massed their efforts against the billboard menace to landscape beauty and road safety are accumulating the support of popular opinion. The annual report of the Billboard and Roadside Committee of the Garden Club of America shows that active work is going ahead in all sections of the country. These efforts are not alone directed at the elimination of the ugly billboard but encourage the improvement of roadside planting. We need more trees planted along our roadsides. We need to preserve where possible the trees that now exist. We need to encourage zoning plans. We need more attractive filling stations and food stands. We need state tree farms. We need to impress on legislators the folly of spending vast sums on roadbeds and not a cent on roadsides.

Winter Holidays. Once the distractions of country life have ceased and you begin living more indoors, then comes the time to plan a winter holiday. Lay aside the seed catalogs and take up the steamship folders. The Caribbean isles, the southlands of Florida and California, the north coast of Africa—what temptations!

A Bulb Bookshelf. At this season when most of us are planting bulbs of some sort it might be to our advantage to read up on the subject. Were the opportunity and the money to arrive simultaneously we would collect a bulb bookshelf. It would begin with Dean Herbert's study of Bulbous Plants—a noble work printed in 1837. Then *The Narcissus, Its History and Culture* by Burbridge and Baker; *The Bulb Book* by John Weathers; *Bulbs for American Gardens* by John Wister; *The Book of Bulbs* by F. F. Rockwell; A. F. Calvert's *Daffodil Growing for Pleasure and Profit*; *The Tulip* by Sir Daniel Hall; *Notes on Tulip Species* by W. R. Dykes; *Garden Cinderellas* by Helen M. Fox; *Lilies and Their Culture in North America* by W. N. Craig; *Hardy Bulbs for Amateurs* and *Tulips*, both by J. J. Jacobs; *The Lilies of Eastern Asia* by E. F. Wilson; *The Genus Crocus* by George Maw; *Handbook of Crocus and Colchicum for Gardeners* by E. A. Bowles. For next year's study we would also add *The Gladiolus Book* by McLean, Clark and Fischer. The study of these books, incidentally, would make a pleasant diversion for those who cannot forget their gardens even in winter.

BIRTHRIGHT

I cannot bear the lethargy
Of level lands.
My feet were planted
Where uneven hills
Strive with each other for the sky.
I need the ways of hills:
Their ever changing blues
Cloud shadows on high peaks,
And sudden, stinging, silver rains!

—Rebecca Cushman

Trouble With Housekeepers. One day, talking to Mary Pickford, the subject of housekeepers arose, and that delightful person remarked that her housekeeper was threatening to give notice unless Miss Pickford allowed her to throw away the accumulation of twelve years of House & Garden up in the attic. But since Miss Pickford was constantly building and decorating and making over her garden she had to choose between these valuable copies and her valuable housekeeper. How it came out we never heard—perhaps the Pickfords added another attic. Recently another householder complained of the same predicament and doubtless in many homes the accumulation is embarrassing. Why not have them bound? House & Garden prints an index every six months, and it may be had for the asking.

Parisian Exhibits. The current exhibition of the *Artistes Décorateurs* at the Salon is somewhat of a disappointment despite the fact that the Germans are exhibiting with this society for the first time. Beautiful cabinet work does not compensate for the heavy, ugly lines of the majority of the furniture shown in the French section; drab neutral colors predominate, mostly taupes, grays, browns, beige, with here and there a note of flaming red accented by black. All an old story in decoration as far as America is concerned. The German section was a symphony in metal but here again the furniture of metal tubing—the best feature—is well known in this country.

Far different was the exposition of a recently formed society of decorative artists calling themselves *L'Union Des Artistes Modernes* held for the first time this year at the Pavillon de Marsan. This is a group of prominent architects and decorators including such well known names as René Herbst, Francis Jourdain, Mallet-Stevens, Helene Henry, Jean Puiforçat and Charlotte Perriand. This exhibition includes completely furnished rooms, fabrics, rugs, jewelry, silver, sculpture and photographs of exteriors and interiors, the work of French, German and Dutch architects and has an interest and vitality far surpassing the show at the Salon. Most interesting is a ship room by Robert Lallemant with beige walls, brown carpet and white bear skin rugs, brown wood and nickel chairs upholstered in beige leather, tables of white opaque glass and nickel, and white curtains. The sole wall decoration is a gray and white map framed in white and placed against a black panel over the sofa. The lights are ship's lanterns and the whole effect is striking without being in the least bizarre.

The Current Authors. Introducing them from left to right, Elizabeth Leonard Strang, who writes on color planting in this issue is a New England landscape architect and in the past contributed to these pages many color schemes for gardens; C. T. Ramsey, who writes on soils, is a garden amateur with a penchant for wild Orchids; Charlotte H. Newberry, who tells how to follow Tulips with annuals, practices the gentle gardening art in Montclair, N. J.; F. F. Rockwell is a name known to all horticultural readers—that he lives at Cape May, N. J. proves him a man of discernment. Katharine Morrison Kahle, who would have us select color schemes from Japanese prints, is a lecturer on Interior Decoration in the University of California and has written *An Outline of Period Furniture*. A. Kimbel & Son, who created the rooms in the Little Portfolio, are New York decorators.

Busy Architects. Although architects generally are complaining that their profession is feeling the pressure of these times some architects have nothing to wail about. Two we met the other day reported that never before had they been so busy designing and superintending the erection of houses. As these architects specialize in large and expensive places it is evident that people of means are taking advantage of both lower costs of building materials and of labor. Indeed there never was a more economical time to build. Those who have been hesitating about it will find current prices of materials and labor very advantageous.

McElroy Blue. There is appearing on the market this autumn a wallpaper of especially lovely hydrangea-blue tint which is known as McElroy Blue. And thereby hangs a tale. In the April, 1929 issue of House & Garden Miss Margaret McElroy described how she had created her New York apartment in varying tones of blue, the living room in hydrangea blue. That apparently started a blue fad. To satisfy the demand these designers of wallpapers have made the color available and named it after Miss McElroy. She, by the way, is House & Garden's decorator.

John Kabel

Loveliness That Only Age Can Give

There is the beauty of the Daffodil, and that is bright and laughing. There is the beauty of the Rose, strong and alight with life. And there is the beauty of the Spanish Moss, blended of sadness and submission and a gray old age

What Finally Came Of A Well Considered Planting Plan

Elizabeth Leonard Strang

THE planting of a flower garden is ever a delightful occupation, but when, as in this case, a fundamentally good design has been already provided and one is free to devote one's entire energies to problems of form, texture, color selection and succession of bloom, then the work becomes doubly intriguing.

This garden had been constructed by Mr. Arthur A. Shurtleff when the house was built, but the final planting was left for future development. Admirably placed in intimate connection with the library and living porch, it had on the north a high fence stained dark brown in which was a semi-circular recess emphasized by the clever placing of two quite large Appletrees. The walls of brick, like the house, were kept low on the east and south, to afford a full view of the wooded hills and pasture which lay beyond them.

In the center of the enclosed area was a placid pool, lined with blue, its coping sunk so that the water came almost to the grass.

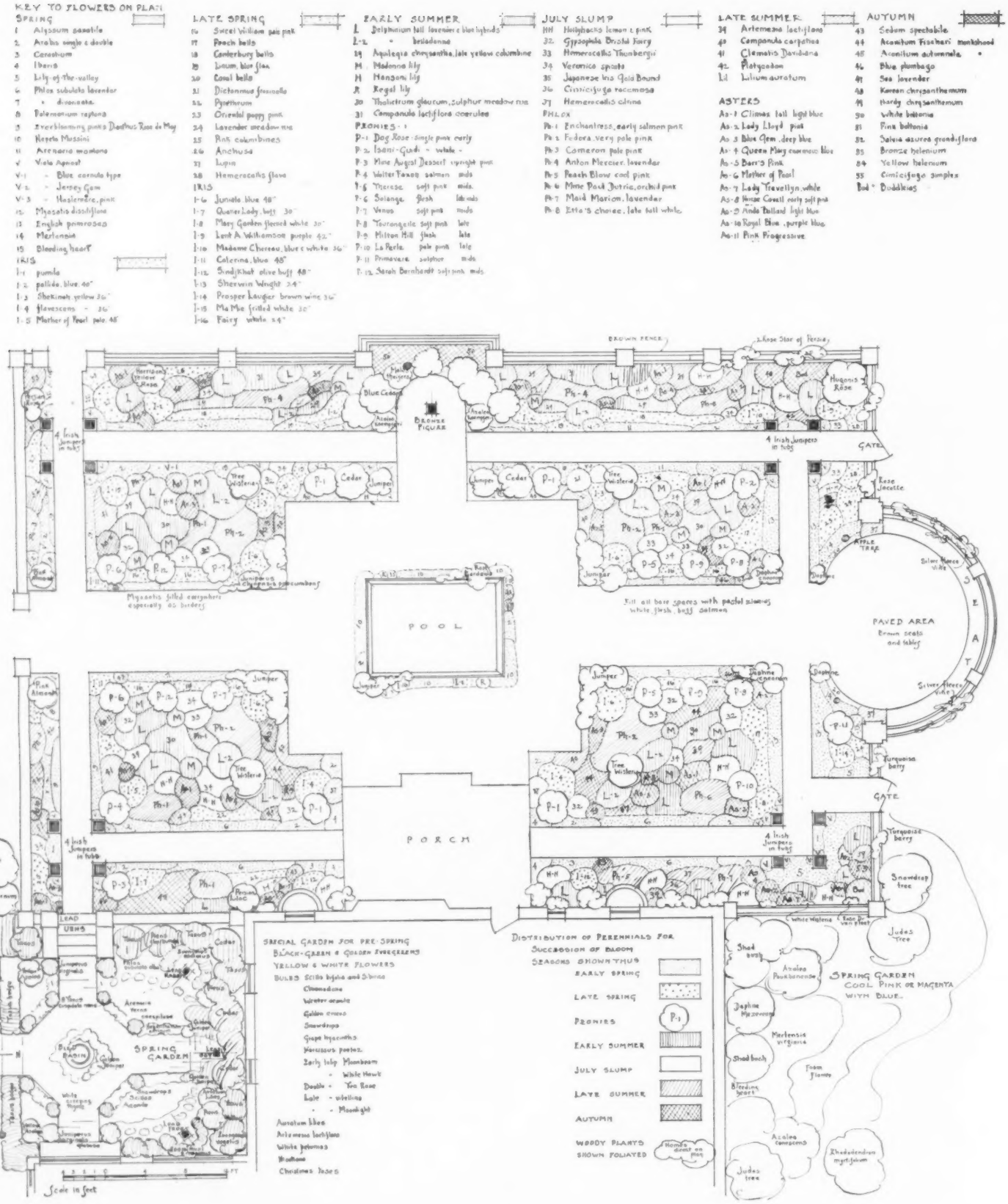
The owner had a delightful bronze boy, "The Wader", by Philip Sears, and this was placed as the focal point of the garden, beyond the pool on the main axis of the porch, in a niche of glaucous-blue Cedars whose branches exactly echoed the swaying poise and bronze-green color of the figure. Hanging over it at one side is a specimen of the Tea-Crab (*Malus theifera*) whose picturesquely irregular branches repeat the same effect.

The design of the walks was an extremely simple one. Two broad intersecting grass paths framed the central pool with a panel of green. The secondary path system was of flagstones, having grass joints as more simple of maintenance than a multiplicity of little flowers. The four outer corners of these walks were emphasized by square tubs, brown to match the fence, in which were pointed Swedish Junipers and a softening drapery of dense, low-growing, gray Cerastium, effective throughout the growing season with foliage, flowers or both.

The next step after the determination of the path system was the placing of the woody or permanent planting, so important in determining the future contour of the garden. Height was given to the beds adjacent to the pool by four tree Wisterias, while next the grass were trailing Chinese Junipers of the exact texture and cool gray-green of the Cedars framing the bronze. We further emphasized this picture with salmon-pink *Azalea kaempferi* enhanced by Tulips of pinkish orange as the color climax of the garden's flowering season—double Mystery of India and later, Lucifer and Orange Perfection.

Around the outer walls were occasional shrubs—pink Almond flanking the entrance into the meadow, combined with lavender-blue Polemonium and violet Tulips. At another place Harrison's Yellow Rose with Lupines and blue Anchusa, and in yet an-

The garden is intimately associated with the library and living porch, which look out upon its placid pool lined with blue and so constructed that the water comes nearly to the surrounding planting. In the background can be seen the curved recess in the fence, emphasized by two good-sized Appletrees and providing a pleasant, paved outdoor living room. To the east and south the enclosure is continued by low brick walls in harmony with the material of the house itself



This garden of Mrs. Bayard Tuckerman, Jr., at South Hamilton, Massachusetts, was laid out contemporaneously with the house and planted later. It illustrates admirably the harmony which results only when architecture and landscape architecture are considered in their proper relationship. The result has been a mutual transition from one to the other, with properly developed outlooks in all directions. In the choice of plant material, as indicated by the lists at the top of the page, flower effects have been planned successionally for the entire growing season. Arthur A. Shurtleff was the landscape architect for construction, and Elizabeth Leonard Strang designed the plantings

other corner Hugonis Rose, whose primrose yellow blends with the lavender of Persian Lilac. For Larkspur time we had the entrancing orange-pink of the Climbing Rose Jacotte, and pale pink Dr. Van Fleet against the dark fence. Silver Fleecevine and Turquoise-vine provided interest for the autumn. The delicate tracery of Akebia enhanced the slender columns of the porch, while clinging to the house walls was the familiar evergreen Euonymus. Both of these vines soften the vertical lines and further serve the purpose of linking the house and garden more closely together.

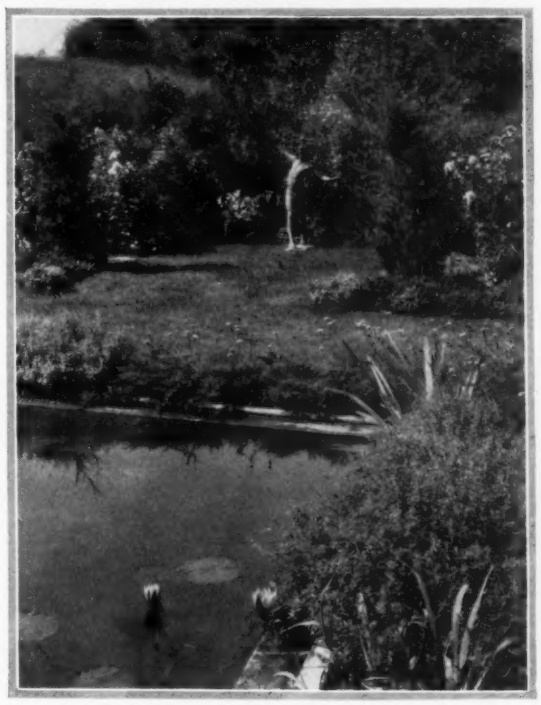
Then we were ready for the most important part of the garden plan, the selection of the perennials according to a pre-arranged color scheme, and their proper placing for an unbroken succession of bloom. Although at first glance the list seems long, it was selected with the greatest care as a minimum of flowers for our planned effects. An all-season garden was desired, and not merely one or two months of bloom, as sometimes happens in a summer place. The colors were to be of pastel tints, cream, pale pink, primrose yellow, lavender, light blue and deep violet, giving a feeling of richness without too strong contrasts.

In early spring we had, under the Appletrees, masses of yellow Primrose with blue Virginia Cowslip and Bleedingheart, followed a little later by pink Coralbells. One long path was edged on both sides with the showy lavender *Phlox divaricata* accented at the corners by fragrant pink *Daphne cneorum*, followed by quantities of blue Forget-me-nots in front of salmon-pink Sweet-william.

Other walks were edged with spring flowers which mass well and do not require a great deal of care. There were Arabis, single and double and pink-lavender Creeping Phlox, Hardy Candytuft, accents of golden Alyssum near the brown tubs, and pale pink Dianthus Rose de May, whose gray-green tufts of foliage are as attractive as the blooms. With this is the ever-satisfactory Viola Jersey Gem, and in the niche Violas Apricot and Haslemere, of pale ashes of rose tint.

Some garden lovers may feel that this is a most inadequate list of little spring flowers, but there was a reason for our restraint. Just around the corner was a sunny plot which was ideal for an extra-early pre-spring garden. In this we put all the choicer, more intricate treasures and little bulbs which require individual attention and would contribute little if anything to the broader treat-

Burr A. Church



The abundant richness of the planting is carried right up to the house and, varied by slender Junipers and shrubs at strategic points, is nowhere overdone. Turf and flagstone walks preserve open vistas and help to carry the feeling of the house into the garden by means of their straight lines. The photograph at the right shows the bronze figure which, across the pool from the house, is well set off by the background of shrubbery and a Pine-topped hill

Burr A. Church

On the north the garden is bounded by a tall fence stained dark brown. As one looks toward its gate from the porch the path is banked with flowers that change with the seasons. In spring there are the white and blue of Iberis and Mertensia, heightened by Phlox subulata, Cerastium and Violas. Then follow the Peonies and Delphiniums, forerunners of Hollyhocks, Daylilies, Cimicifuga racemosa, Phlox and Artemisia. These carry on until the late summer and autumn flowers appear: Asters, Buddleias, Sedum spectabile, Sea Lavender, Aconitum and Helenium. The vine on the lattice is Akebia

ment which was followed in the main garden. Here in this concentrated spot spring comes early and is met halfway by a jolly little flower company.

The only bulbs in the large garden were Tulips, early and late, painted with lavish strokes in superb masses of soft, flesh pink tinting to clear, deep rose and coming to a climax of warm orange-pink, as has been already suggested. To give more intensive color double ones were used in oft-repeated clumps well-balanced, somewhat as the Peonies were placed. There were interesting special combinations such as Picotee with the Bleedingheart, and palest yellow with the Mertensia. The placing and listing of the Tulips would require another plan and special article which it is my hope to produce next year with some special photographs of this season.

Next after the Tulips, our dominant flower is the Iris, so distributed in well-placed clumps that when in bloom it appeared to fill the garden. A study of the plan and list will show exactly how this was done. Juniata, a very tall blue, with Flavescens and Shekinah as yellow gives unity to the turf panel. Around the pool (which by the way, has a very carefully thought-out marginal planting) was dwarf *Iris pumila*, dainty little white Fairy and dwarf golden Mrs. Sherwin-Wright. Elsewhere are our favorite Pallida, the well-beloved frilled blue Madame Chereau, the stately pastel Mother-of-Pearl, big buff Sindjkhat, deep dusky Lent A. Williamson against the pale Hugonis Rose, and some rather subtle ones like flecked Mary Garden and Quaker Lady, demure like her name, to soften the effect and give it heightened interest.

Peonies were carefully placed for permanence, as shrubs would be. The list given is one of delicate luscious flesh pinks, single and double, early and late. As a special treasure we indulged in one expensive single white Japanese variety, Isani-Guidi, which is proving itself well worth the effort.

Other spring pictures aside from those already suggested were ranks of lavender and pink Canterbury-bells, fragrant *Dictamnus fraxinella*, pale pink Oriental Poppies combined with lavender Meadowrue, blue Peach-bells, Columbines of cream and pink, early Lemon Lilies, and near the gate a big bed of Lily-of-the-valley like a carpet of rich green and white.

This gate leads to the entrance forecourt through a bit of woods which we plan to enhance some day with a very special effect of cool cerise and blue. Judas Tree and *Daphne mezereum*, blue-pink *Azalea canescens*, *Rhododendron myrtifolium* of aromatic foliage, and quantities of blue Virginia Cowslip faced with Foamflower. We have purposely deferred this bit, believing that it is more fun not to rush everything to a quick finish.

Larkspur time brings its own special combinations. Tall sulphur Meadowrue, the familiar white Madonna Lilies, the gold of *Lilium hansoni*, and Regals, whose outside pinkish tint is echoed by the under-planting of Sweet-william. As will be seen from the photographs, *Nepeta mussini* around the pool gives a luxuriant gray softness of tone tying in with the blue of the evergreens and forming an effective frame for the mirror of the pool with its occasional lovely waterlilies.

It was a great satisfaction to find that our plan was proof against the midsummer let-down, with well distributed fluffy clouds of Gypsophila Bristol Fairy, golden gleams

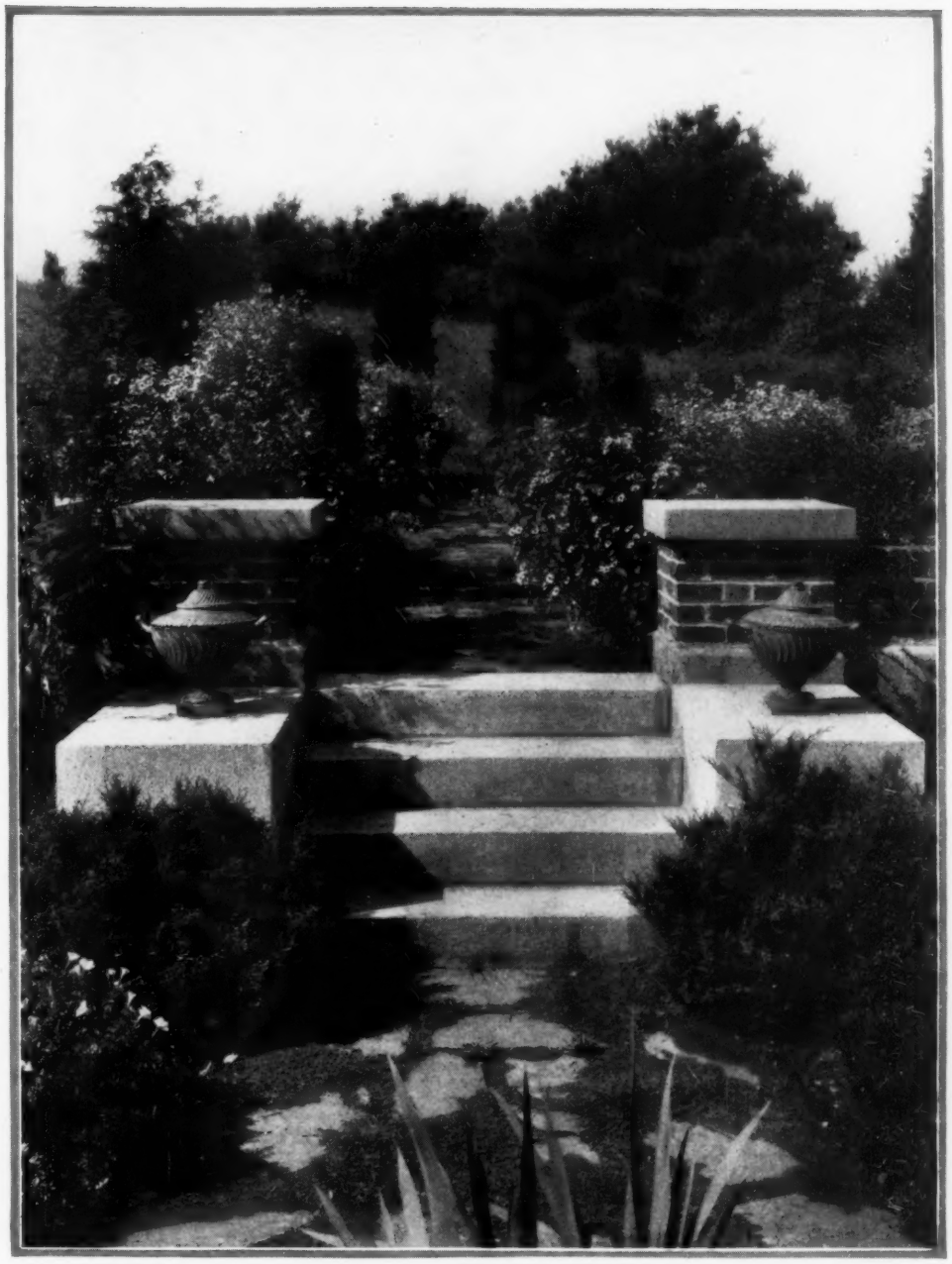
of late Lemon Lily and oft-repeated blue of *Veronica spicata*. We did, however, find it advisable to add clumps of lemon and pale pink Hollyhocks to the center beds as well as to the outer boundaries, and one shady corner was brightened by the white spires of *Cimicifuga racemosa*, but on the whole, July was a success. The tall blue of the Larkspur in the earlier season was carried along by the tall light blue *Campanula lactiflora caerulea*.

After the Iris, Peonies and Larkspur, Phlox is the next important or dominant flower. We were especially careful in our selection of named varieties, discarding freely some excellent kinds which were not just right for our particular color scheme. After the revision, there remained Enchantress, early warm pink, blooming with the Larkspur, pale pink Fedora, Cameron and Peach Blow. Madame Paul Dutrie of orchid tint tied these in with the lavender of Anton Mercier and Maid Marion. The last to bloom was tall white Etta's Choice, a fitting climax to the season of these estimable perennials.

Not many flowers other than Phlox were needed in midsummer, but one particularly good combination was the fragrant sprays of *Artemisia lactiflora* with Gold-banded Lilies, and with the pink the hyacinth blue of *Clematis davidiana*, Platycodon and *Campanula carpatica* to frame the central square.

Sometimes I have found autumn the weakest time on my plans, so it was a particular joy to find that in this garden fall was the best time of all. The photographs show the lavish luxuriance of the Hardy Asters, of which we tried out a complete collection for experimental purposes. The well-known Climax is the best tall blue; Queen Mary the best low one. Lady Lloyd was the best pink. Other fall flowers were the light blue dwarf Monkshood (*Aconitum fischeri*), pastel pink of *Sedum spectabile* with Sea Lavender; pink Boltonias, a big mass of Chrysanthemums against the sunny house wall, and in the niche behind the statue tall white Boltonias. There was the blue Plumbago for an edging at this time, shrubby lavender Buddleias filled the angles of the fence, and last of all were tall Monkshood with the late white Cimicifuga raising slender, sharply pointed spires beside the heavier stalks of the Aconitum.

The most simple scheme of annual fillers was used that could possibly be devised, yet it was enough. Dwarf Ageratum and trailing moss Verbenas for the borders and around the pool—for the larger spaces



At the south of the house, where sunlight and shelter from wind combine to promote early growth, a spring garden has been made. Here, with a general color scheme of black-green and golden evergreens and flowers of yellow and white, a charming effect has been obtained in the planting of Scillas, Chionodoxas, Winter Aconite, Crocuses, Snowdrops, Grape Hyacinths, Narcissus and Tulips, to say nothing of the later beauty of Lilies, Artemisia, Petunias, Nicotiana and Christmas Rose. This view is toward the south, looking up the steps which lead to the main garden and the hill beyond, opposite the veranda

Zinnias in selected pastel tones, white, tan, flesh, pale rose and salmon—such were the basis of the annual plan. Of course there were the usual reversions in color, but by buying only by color these were kept pale also and thoroughly in key with the general character of the rest of the planting.

Other incidents such as the planting of scattered Forsythias against the Pines on the hillside might be mentioned to round the story, but space forbids.

The most satisfactory thing about the making of this garden has been the proof that a thought-out plan and list for succession of bloom can be reduced to terms of formula and diagram, thoroughly tested and found to work, so that almost anyone, having deduced the principles of selection and placing, could by their aid plant a garden with equal success. The principles are as applicable to small areas as to those which are more ample in extent.

Water Mirrors And Water Gardens

The Looking Glasses Of Nature

Richard Le Gallienne

ONE of the loveliest mysteries in nature is the enchantment of reflections in water. It scarcely matters what is reflected. The most prosaic things are immediately transformed the moment we see them in the mirror of water. How beautiful the most sordid of cities becomes after an evening rain storm, its mean pavements shining like magic looking-glasses, shot with gleams and luminous haunted shadows. If one were disposed to be ungallant one might instance the magical change that comes over the plainest woman as she gazes in her mirror, astonished to find herself so beautiful. Of course, the whole mystery has been expressed in the immortal fairy tale of *Through the Looking-Glass*. Once you step inside any looking-glass, you are in a world of dreams; and, of all looking-glasses, water is the most thaumaturgic. That is why water-gardens have a charm beyond all other gardens—whether they be cloistered behind the mossed walls of old manor-houses, or the pools hidden away in the hearts of ancient woodlands, or salt marshes holding the sky in their boundless glimmering wastes of reeds and brimming tides, or those lucent deeps of tropic seas, where sea-fans wave and phantom fish of many colors swim in and out far down about the cavernous foundations of coral islands.

THESE sea gardens are to be found all over the world, where the seas are still and clear, the water so transparent as to seem scarcely water at all, but vast flawless deeps, into which the eye gazes as into the boundless ether, and the smallest object is visible deep down beyond the reach of diver. Such sunken gardens are to be found in the Mediterranean, particularly about the shores of Monaco; or again in the Caribbean. The Bahama Islands, for example, seem to hang poised in a sea of crystal, and it is a strange sensation, as one swims in those waters, to look down and see one's own shadow on the white coral sand, fathoms deep below, with rainbowed fish floating far beneath one. Here are some lines in a love-song by a forgotten poet which catch something of this dream-like glamor:

And we will find some coral cave,
  Where you shall doff your linen fair,
By the foam-tipped up-running wave,
  And free the marvel of your hair,
And match your whiteness with the spray,
  And match your strange eyes with the sea,
And, like a nereid, you shall sway
  Cradled in lapis-lazuli;

Then turn and, like a dolphin, glide
  Through hollow halls of glimmering jade,
Where solemn gleaming fish abide
  For ever in a twilight glade;
And I shall watch you sink and pass,
  Then dive, and mid-way we shall meet,
Two dreams within a magic glass
  That join dim lips with sea-salt sweet.

Then shall we hoist a snowy sail,
  And, in a boat with crystal floor
Gaze down on shapes in rainbow mail,
  Star-fish and branching madrepore,
And peacock fans and faery flowers
  That in a mystic garden dream
Of moon-white sands and coral bowers,
  Tranced deep in the pellucid stream.

ONE is disposed to say that these sea gardens are the most beautiful of all water gardens; and yet is there anything lovelier than a lake starred with water-lilies? To come upon such a lake in the middle of a wood is to approach as near to the sensation of unearthly beauty as can be experienced by mortal eyes. There is a thrill of supernatural glamor about these still spaces, with those great ivory flowers floating languidly on their smooth disc-like leaves. Suddenly beholding them, in their sanctuary-like silence, is as near as one can hope to come to meeting a water nymph, or the Lorelei, or any other white woman of fairyland. No mortal woman was ever so beautiful. And what a peculiar charm attaches to all flowers that grow in or by the water, the Arrowhead, the Water Plantain, and the flowering Rush. Again, the Lotus, princess of all water flowers. What wonder that it should be the sacred flower of the Hindus, and that Buddha, that great lord of lovely silence, should be represented as seated in divine contemplation upon a Lotus. Distinguished and fascinating as may be the formal architectural gardens of such masters gardeners as Le Nôtre, whoever has brought a Lotus to bloom in an old tub in some corner of his tiny garden would not exchange it for all the parterres of Versailles. No flower seems to concentrate so completely the holiness that is at the heart of all beauty. It spreads a hush around it, and no cathedral is so filled with the Divine Presence that none but mechanical, materialistic minds fail to be conscious of as pervading the Universe. No flower, however beautiful, merely springing out of the soil, makes this mysterious impression of something hallowed and unearthy as these flowers growing out of water, and the water itself is a great part of the magic. For their reflections in seas, and pools and rivers are lovelier than the flowers themselves, just as the shadow of a rose upon a wall, in the sunny quiet of afternoon, is lovelier than the rose itself, as though the sun and the rose were there only to make that beautiful masterpiece of shadow.

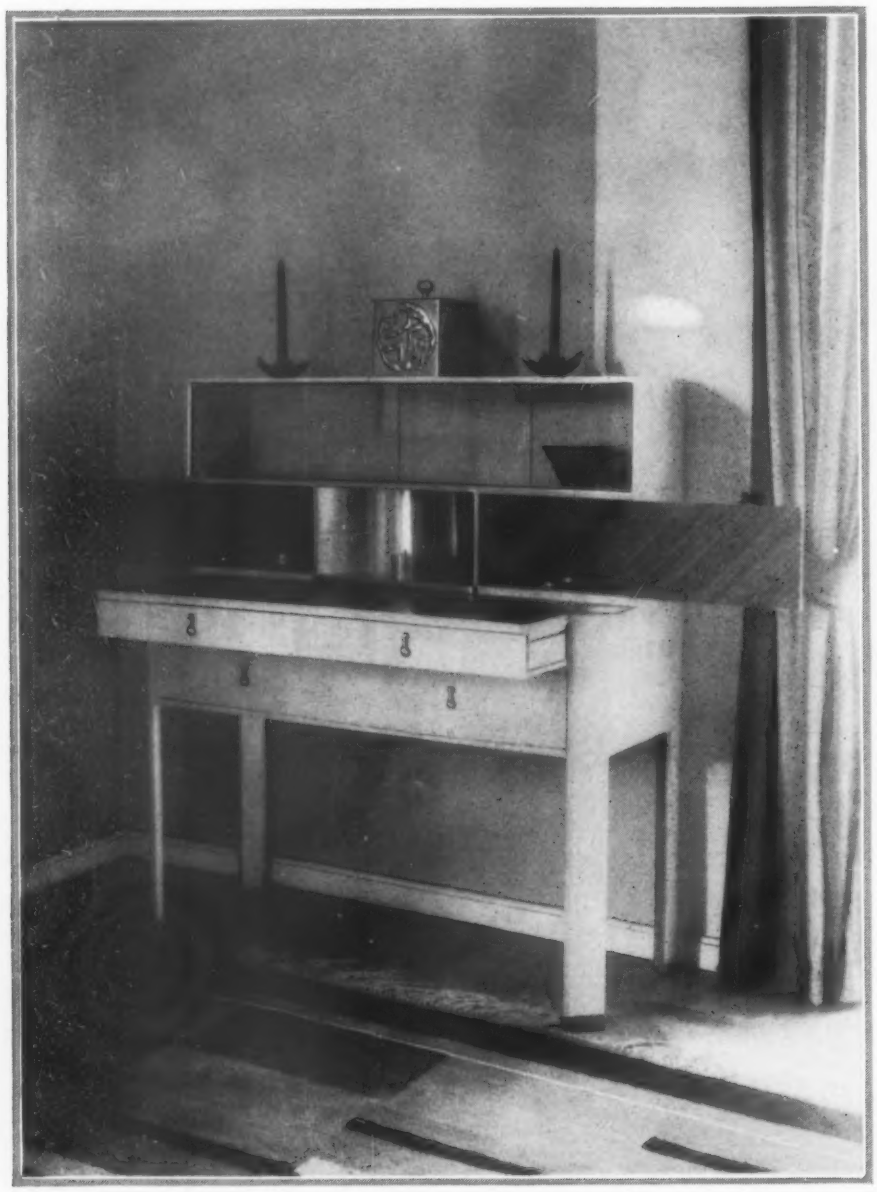
AND as with tiny things such as flowers, so it is with huge vast things also, such as mountains. Fuji-Yama as it towers into the sky above Japan is a presence of unsurpassable grandeur, but its gigantic reflection in the sea of Japan is a miracle far beyond the sacred mountain itself. So it is with the snowy apparition of Mount Rainier, or the keen knife-like reflection of Mount Hood; and I shall never forget the impression I had once at midnight high up in the Rockies. The savage gorges through which the train had been passing in the moonlight had been so Dantesque that they had

(*Continued on page* 152)

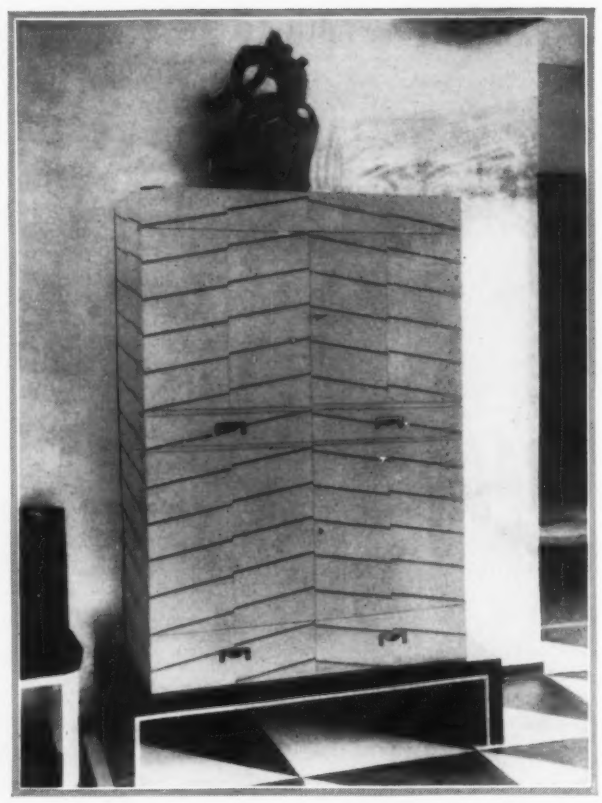
Tebbs & Knell

French Provincial For A Doorway

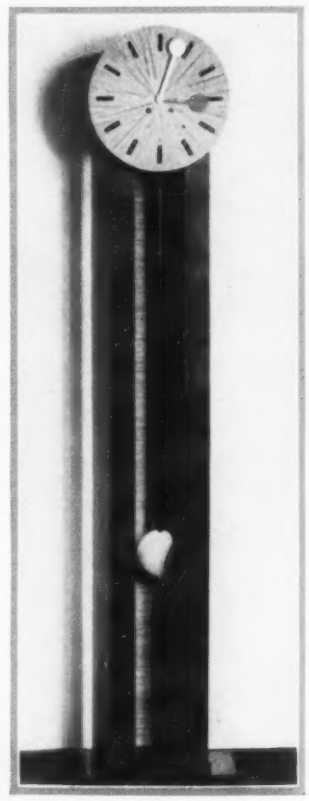
The residence of J. R. Morton, at Greensboro, N. C., is a Norman farmhouse, consequently the furnishings are mainly French provincial. Motifs from this rural French style were applied to the door and flanking bookshelves between the living and dining rooms. Palmer & Lamdin, architects. W. E. Browne Decorating Co., decorators



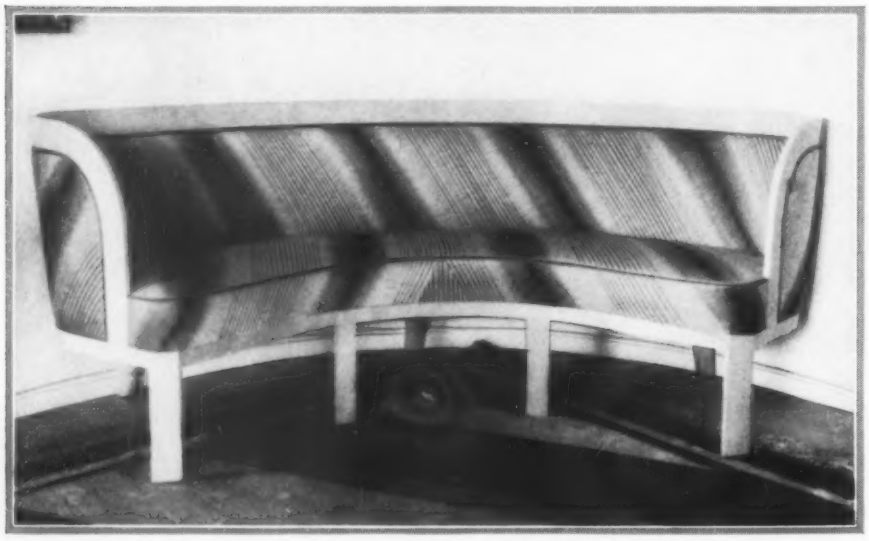
The furniture illustrated, shown recently at the Stockholm Exhibition, reveals the simple lines, fine workmanship and use of contrasting woods typical of contemporary Swedish design. (Above) Desk of sycamore, rosewood and pewter



Shown in the picture immediately above is a commodious dining room cupboard that combines simple lines with an effective use of contrastingly colored furniture woods. The body of the cabinet is sycamore decorated with narrow inlaid lines of ebony

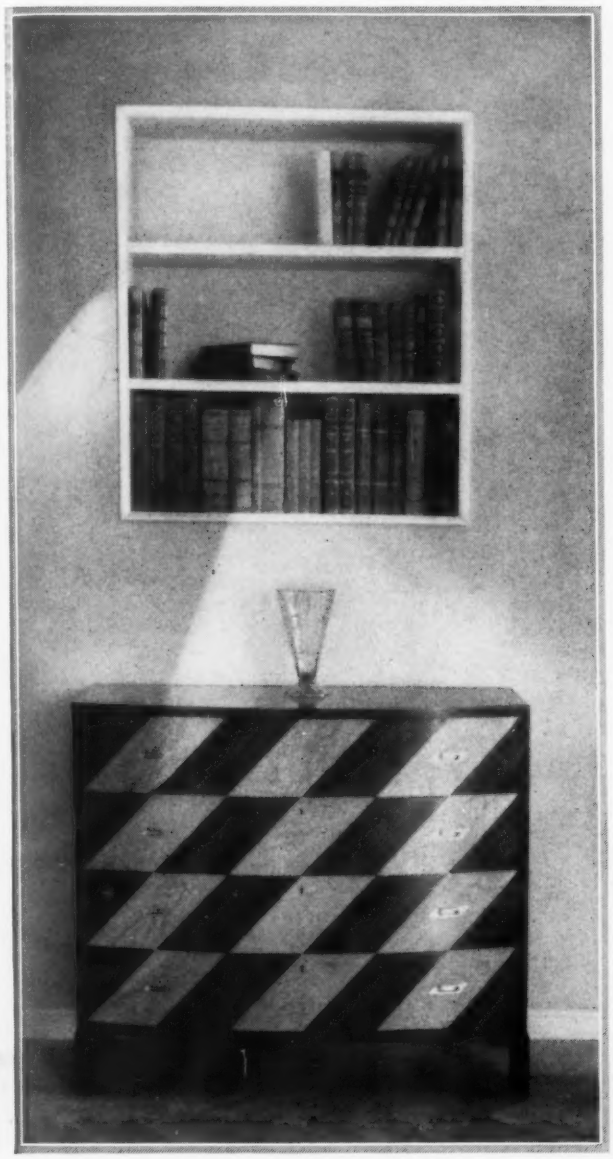


Below is a graceful modern Swedish sofa with frame of polished sycamore designed for a corner or to fit into a curved wall space. It is covered in a heavy silk whose stripes shade from pale tan through brown to terra cotta

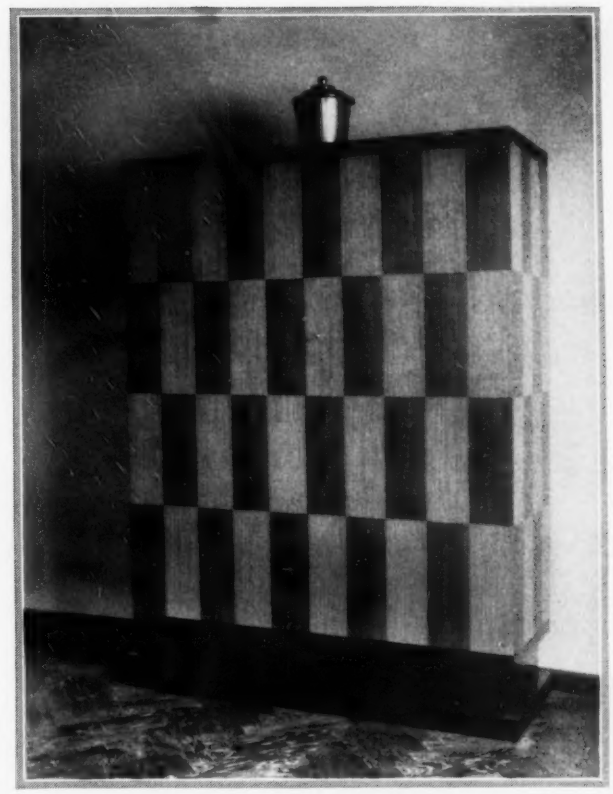


The Scandinavians are exceptionally deft with pewter, frequently incorporating this metal into furniture designs. The desk above has compartments lined with pewter. At the right is a clock of birch and lemon wood; pewter hands and pendulum

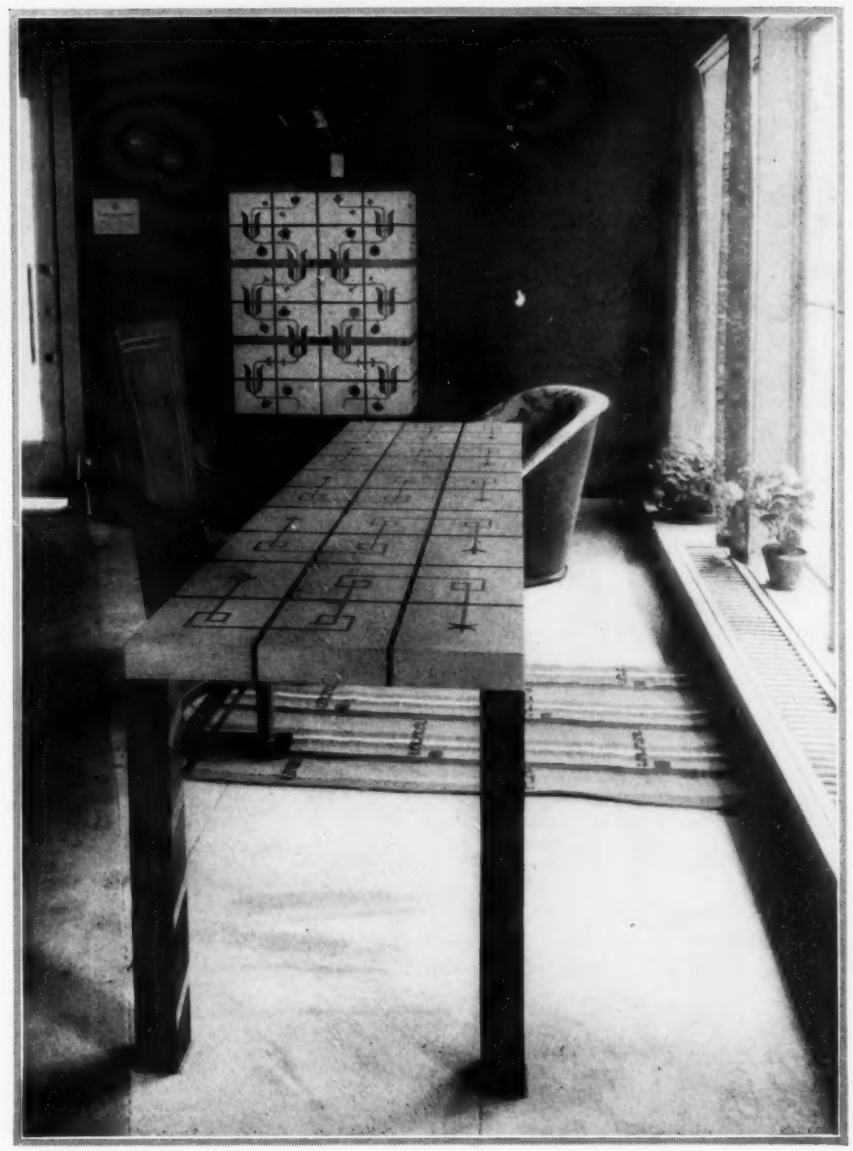
Modern Furniture Designed in Sweden



The modernized checker board design employed on the front of the chest above is formed by alternating parallelograms of sycamore and black rosewood. In this case the dramatic effect of the two-tone decoration is enhanced by a plain background of white plaster wall



In the upper right hand corner of the page is a dining-room cupboard that again employs the checker board motif as its main decoration. Here the woods used for the cabinet are alternating rectangles of lemon wood and birch, the base portion being of polished walnut



The straight lines and absence of carving characteristic of modern Swedish furniture are atoned for by beautiful inlay work. (Right.) Decorative inlays of different woods on sycamore. The furniture illustrated was designed for the Nordiska Kompaniet of Stockholm

Decorated Tin From Many Lands

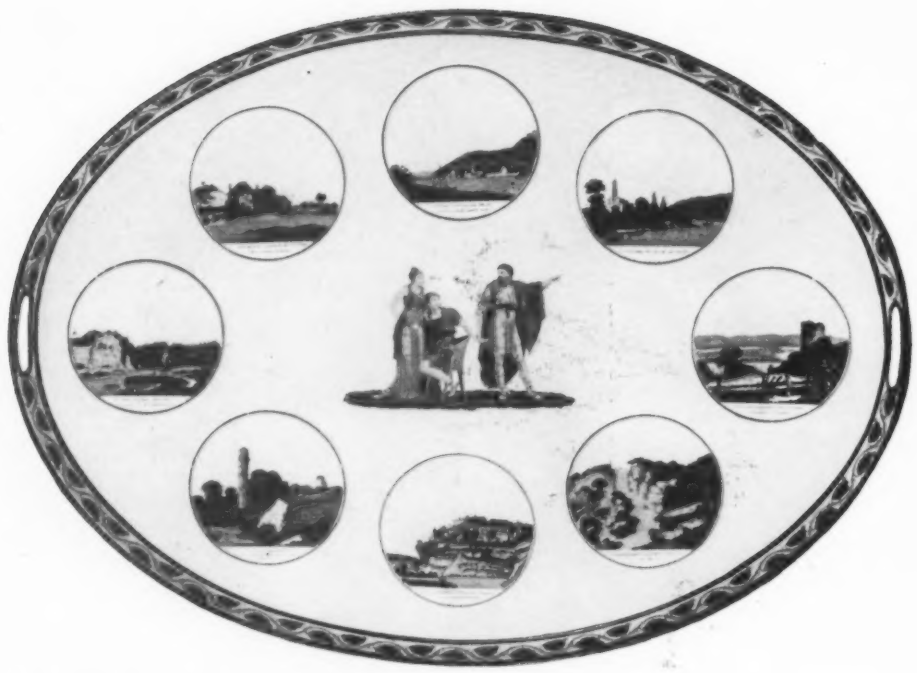
Mr. and Mrs. G. Glen Gould

TIN has lent itself to more subtle uses than lanterns and tea-trays for the embellishment of a home. We have only to recall what the French craftsmen did with it in the Louis XV period, and how they brought it into *les boudoirs des dames* under many guises, and especially under the smooth, delicately colored enamel which all but concealed its quality, to realize how the very character of a material, metal or what-not, yields obedience to a master hand.

The utilitarian phase is scarcely more than a phase of tin work, as used inside the house, so persistently has it been employed with a decorative intent. But this decorative effort had its inception, at least in a modern sense, in the attempt of clever European craftsmen to substitute ornaments of less costly material and workmanship for the precious products of the Far East. Just as European *papier mâché* afforded a prolific decorative medium in place of the costly Chinese and Japanese lacquer, so enameled tin offered another comparatively inexpensive substitute. But not only was tin used as a substitute for Oriental lacquer; *la tôle vernie*—enameled or varnished tin—replaced the lacquered wall panels much in vogue in France about 1770 for the charming and intimate rooms of the period, thus pre-dating our present fire-proof doors and other of our similar elements in building.

Room paneling, too, was only a single phase. The Frenchmen offered their *garnitures de cheminée* not only for the mantelpiece but for *écritoires* for the desk, in place of porcelains and *garnies* of bronze *doré* in ormolu. Trays, too, were made, and various bottles, and other things in imitation of Chinese and Japanese lacquer. All of these were ornamented with that inimitable touch of delicacy, charm and ingenuity with which flowers and fruits were decoratively used in the Louis XV and XVI periods.

The craftsmen doing this work were far from being mere varnishers, although they made bath-tubs and other useful articles. Their lighting fixtures were things of joy, exquisitely rustic, delightfully intricate, with the frequent addition of colored porcelain flowers or figures amid enameled foliage of tin. Girandoles and lanterns were often



A French tray, about 1840, with transfer printed decoration of actual scenes in many colors, with captions as in old prints; central group of classical figures; yellow ground. From Nancy McClelland, Inc.

This tôle cachepot—or flower pot holder—in beaker form is an example of the French Directoire period. It has applied figure decoration molded in relief on a green ground. By courtesy of the American Art Association, Anderson Galleries, Inc.

A mid-19th Century American tin coal box: hand painted naturalistic flowers on black ground, gilt ground on the lid; from the Victorian boudoir of Mrs. Enrico Caruso. By Courtesy of Mrs. M. A. Dougherty

The tea tray was a popular medium for decoration. It figures among the collectable items of Early American and English household wares. This English example has a conventionalized ornament in gold and colors. Miss Higgs, Inc.

fantastically garnished and became veritable works of art, a far cry from the primitive American tin candlestick, lamp or lantern of the same period. Italy, too, had her characteristic accomplishments along this line, as did Spain—especially in her lanterns.

A fact that is not always understood by the uninitiated is that tin itself is too soft to stand alone and that what we know as sheet tin or a tin pan is really a very thin sheet of some harder metal like iron, coated or plated with tin; so that the term tin-plate is an accurate description of tinware. This plating of tin not only prevents corrosion or rust but furnishes a beautifully smooth surface for varnish, enamel or japan.

La tôle peinte façon de lac inspired the English japanners, who had long been engaged in a lucrative trade in the japanning of iron, especially for tea-trays. Tin-plating was introduced into England about 1670 by Andrew Yarranton. In 1720, one of the old tin-plate works fallen into disuse was revived by Major John Hanbury at Pontypool in South Wales, and Pontypool and Usk wares became notable. Thomas Allgood, about 1660, had discovered a successful black japanning process at Pontypool, and Evan Jones, at Usk, made a hard lacquer which took a fine polish suitable for decorating. Pontypool and Usk wares are well represented in the Welsh National Museum at Cardiff. The gold relief decoration that was typical of Pontypool work, especially Chinese landscapes and figures, has taken a peculiarly rich bronze tone with age, notably on a table top showing a church interior. The base of this table is of cast-iron.

Japanning on metal spread to Birmingham, England, and became a lucrative trade. It was early done on iron, but later on tin. In 1729 the cabinet-makers to the

(*Continued on page* 106)

(Above) The top three jardinières form a French Directoire garniture, with black classic figures on Pompeian red. The pair below is in black enamel, gold on a picotage ground. Nancy McClelland, Inc.

Two large English tea trays are shown to the right: one with naturalistic flowers in reds, yellows, blues and green on black, the other a Victorian rendering of flowers. Shown by courtesy of Miss Higgs, Inc.

This pair of French Empire column lamps is dark green enamel with delicate gilt ornament; dark blue marbled bases and brass winged paw feet. Fitted for electricity. By courtesy of Nancy McClelland, Inc.

House & Garden's Fall Planting Guide

A list of all the bulbs, hardy herbaceous perennials, biennials, shrubs, and trees that may be planted in the fall would be much too long for publication in this space. A process of elimination has seemed a more simple method, and for that reason the commonly used plants for which fall planting is definitely advisable have been arranged in one list, and those which are definitely unsuitable for planting at this season have been put in another. Any plant not included may be planted in either fall or spring

TO BE PLANTED ONLY IN THE FALL

ANEMONE (*Anemone pennsylvanica*) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate woods-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubbery border and young trees.

BLEEDINGHEART (*Dicentra spectabilis*). A plant of interesting habit; flowers pink and purplish; 3′; in light, rich soil; shade; propagate by division.

COLUMBINE (*Aquilegia,* in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long-spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3′ to 4′ yellow flowered *A. chrysantha.* In moist, well drained sandy loam; partial shade; propagate by division.

GLOBE FLOWER (*Trollius,* in variety) of which *T. caucasicus,* "Orange Globe", is perhaps the best; 1′ to 2′ in moist, heavy loam; partial shade; propagate by division.

HEPATICA (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white and blue; 4″; foliage practically evergreen; in rich loam; shade; propagate by division.

IRIS, FLEUR-DE-LIS (*Iris,* in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. lævigata,* or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division preferably immediately after blooming.

LEOPARD'S BANE (*Doronicum plantagineum*). Large Daisy-like flowers; ½′ to 3′; yellow; in rich loam; sun; by division.

MADONNA LILY (*Lilium candidum*); in prepared beds, excavated 18″ and filled to within 6″ of the top with manure, then 7″ of sand, then light rich soil; sun; protect; propagate by bulb scales.

PEONY (*Paeonia,* in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's Head, Geraldine, Gypsy, Lemon Queen, The Moor. Grows most successfully in beds prepared as for the Madonna Lily above; sun or part shade; plant crowns 2″-3″ deep; cover lightly with well rotted manure through winter; propagate by division.

PHLOX (*Phlox,* in variety). From among the various types the following are especially good: Aurora Boreale, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

PRIMROSE (*Primula,* in variety). Plant in rich soil; shade; propagate by division as soon as possible after flowering.

WAKE ROBIN (*Trillium grandiflorum*). Early flowering; large white blossom; 12″ to 18″; in rich soil; partial shade; propagate by division.

SPRING FLOWERING BULBS

GLORY-OF-THE-SNOW (*Chionodoxa,* in variety). One of the first of the spring bulbs to appear. Flowers white, blue and rose.

CROCUS (*Crocus,* in variety). A small, early blooming bulb, among the best of which are: Non Plus Ultra, violet tipped with white; Baron von Brunow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

SNOWDROP (*Galanthus,* in variety).

SQUILL (*Scilla,* in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the *campanulata* types there are the *cærulea,* blue; the *rosea,* pink; and *alba,* white.

DAFFODIL, Jonquil, Narcissus (*Narcissus,* in variety). A good list is: Croesus, C. J. Blackhouse, Conspicuous, Emperor, Empress, Frank Miles, Loudspeaker, Ornatus, Sea Gull and Sir Watkin.

TULIP (*Tulipa,* in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold II are particularly good; Cottage, of which Clare of the Garden, Flava and Acushla are excellent; and Darwin, of which Clara Butt is a beautiful pink, La Candeur, a pale rose maturing to a pure white, and William the Silent, rich plum color.

NOT TO BE PLANTED IN THE FALL

HARDY HERBACEOUS PERENNIALS

JAPANESE ANEMONE (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind. The late blooming habit makes it extremely inadvisable for fall planting.

CHRYSANTHEMUM (*Chrysanthemum,* in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the Japanese Anemone, its late blooming proclivities make it essentially a spring planting perennial.

DECIDUOUS SHRUBS

BLADDER SENNA (*Colutea arborescens*).
BUTTERFLY BUSH (*Buddleia,* in variety). Very showy and worth while.
SNOWBALL (*Viburnum plicatum*). A reliable old standby.
SPICE BUSH (*Benzoin odoriferum*). Spring blossoms and autumn berries.
STEPHANANDRA (*Stephanandra flexuosa*).
SUMAC (*Rhus,* in variety). Late summer and autumn color.
SWEET SHRUB (*Calycanthus floridus*). Old-fashioned and fragrant.
TAMARISK (*Tamarix,* in variety).
THORN (*Crataegus,* in variety). Valuable in flower and fruit.

EVERGREEN SHRUBS

All the evergreen shrubs—Azalea, Laurel, Rhododendron, etc.,—should be planted in the spring. The fact that they hold their foliage all winter makes it necessary that their roots be very thoroughly established before the advent of cold weather.

EVERGREEN TREES

YEW (*Taxus,* in variety). Especially good for shaded or partly sunny locations, but very adaptable.

DECIDUOUS TREES

BEECH (*Fagus,* in variety). Exceedingly decorative trees.
BIRCH (*Betula,* in variety). Good for lawn or border planting
DOGWOOD (*Cornus florida,* and *C. florida rubra*). Use both varieties.
ELM (*Ulmus,* in variety). Particularly graceful and hardy.
MAPLE (*Acer rubrum* and *A. saccharinum*). All other varieties may be planted safely in the fall.
MAGNOLIA (*Magnolia,* in variety). Early, mid-season and late.
POPLAR (*Populus,* in variety).
SWEET GUM (*Liquidambar styraciflua*). Deserves far more general use. Not hardy in Northern Tier.
TULIP (*Liriodendron tulipifera*). One of the noblest of all flowering trees, straight and tall.

America has now come through with commercial bulb farms whose output is of as high a quality as any that Europe can show. Above is part of one of them in the Northwest where vast numbers of the fine new forms of Narcissus are being annually produced to meet the need of our American gardens. The photograph shown was taken last spring by courtesy of the Oregon Bulb Farms, Inc.

American-Grown Daffodils For American Gardens

F. F. Rockwell

SOME years ago, in the columns of this magazine, I ventured to disagree with those who predicted that the then newly promulgated quarantine on bulbs, including Daffodils, would result in the permanent loss to American gardens of this the most beloved of all the spring galaxy of flowers. This disagreement had nothing to do with the merits or demerits of the quarantine itself: it is still an open question as to whether —especially in the case of Daffodil bulbs —the quarantine ever was justified; and there is no question but that it wrought real and possibly unnecessary hardship for our friends the Dutch bulb growers. All that, however, is water which has long since passed under the bridge. The Government thought itself justified in imposing the quarantine, and there is every prospect that it will remain in effect. The questions of vital interest which remain are: "What in the meantime has happened to the production of Daffodil bulbs in this country? And what are the prospects for the future?"

In answer to the first part of this double-barrelled interrogation, the situation can be summed up briefly. One immediate result of the quarantine was the boost in prices, and another the restriction of the varieties offered to a very few of the standard sorts, small stocks of which were available in this country. Those imported on a permit could not be resold but had to be used for purposes of propagation. Quite naturally, too, the varieties imported for propagation were those already known, and for which an immediate demand existed. Mistakes were made. Persons with no previous experience in bulb growing planted bulbs by the hundreds of thousands, in many instances where climatic or local conditions were not at all suited to their culture.

As to the future, that can be judged only by what has been accomplished so far. This, however, is sufficient to remove any last lingering doubts which even the most prejudiced may have retained as to whether or not we will have American grown Daffodils for American gardens. We have passed the stage of experimentation. Daffodil bulbs of as fine quality as any which were imported in pre-quarantine days are now being grown on a practical commercial basis.

Our new bulb industry, particularly as it relates to Daffodil culture, is developing most rapidly in a number of definite areas or sections. Undoubtedly there are many others in which they can be grown, but these are taking the lead.

But good bulbs alone do not constitute the only point of interest to the amateur gardener. He is interested, as well, in good varieties—and is willing to pay for them, as recent Dahlia, Gladiolus and Iris history has so abundantly proved.

Last spring I traveled to the Pacific coast to see the spring bulb shows in the Northwest, and to get a first-hand view of the rapidly growing bulb industry in this section. What I found was a revelation! This whole section from Vancouver, B. C. to southern Oregon has within a few years become bulb-minded, with both interest and progress in bulb culture on a large scale centering around Portland, Tacoma and Seattle. These people are growing bulbs (sixteen carloads were shipped from one point last fall); they are going to grow a lot more bulbs; and they are going to give us even better bulbs than were ever received from abroad. That is not merely my own opinion, but the mature judgment of not a few of the largest Dutch bulb growers. Incidentally, a number of these men have already invested hundreds of thousands of dollars in bulb growing in the Northwest.

It is fortunate for our new bulb industry in several ways that some of the Dutchmen have come over. One tremendous advantage is that during the last few years—as soon as they were satisfied that bulbs could be successfully grown in this country —they have brought with them the finest

(Continued on page 134)

AMONG the fine new American-grown Narcissi are: 1. Appleby, a lovely Incomparabilis of pure, silky cream white with orange frills. 2. February Gold, one of the new Cyclamineus Hybrids, is a little golden star that appears with the earliest Crocuses and remains for weeks, extending the Daffodil season nearly a month. 3. Mrs. Nettie O'Melveny (new Leedsi) has a clean-cut and beautifully proportioned form, borne on slim, strong stems. 4. Another Incomparabilis is Croesus, a harmony in yellow and golden orange that is moderate in price. 5. Diana Kasner, of Barri type, has a pure white perianth and frilled, flaring cup, with the color combination of a gorgeous Montbretia. 6. Daisy Schaffer has been a sensation of many recent shows—a wonderfully formed flower in pure white and pale citron yellow. 7. In the Hybrid Jonquil group there is Tullius Hostillius, combining the advantages of being early, sweet scented, richly colored and long lasting. 8. Silver Star, a Leedsi of the Trumpet type, is a beauty with pure white, starry perianth and pale primrose trumpet. 9. Rocky Mountains represents a striking Daffodil development, for its petals are quilled after the fashion of a Cactus Dahlia. All photographs on these pages are by courtesy of De Graaff Bros. Co.

A Portrait Gallery Of Leaders In The Daffodil World Available For Purchase Early This Fall

SIRDAR (1) is one of the less recent Leedsi which, American-grown, can now be planted by the dozen or the hundred; it is excellent for naturalizing. 2. Mrs. R. O. Backhouse is the sensational and world famous "pink Daffodil", a delicately beautiful flower even though it is not actually pink. 3. Laurens Koster, a white and lemon yellow, is deliciously fragrant, like most of the cluster-flowered Poetaz group. Many of the newer varieties of this type are more gracefully formed. 4. Mrs. John Bodger is considered by many to be the most beautiful of the several new pure white Trumpets. 5. La Vestale is typical, in its uniform ivory white coloring, of several charming, new and delightfully artistic varieties in the white Trumpet class. 6. Twinck, one of the new semi-doubles, is so loosely built as to be really graceful. Its type has boldly contrasting or beautifully harmonizing colors—in this instance, creamy yellow and soft orange. 7. Mrs. Barclay is another distinct new type as beautiful in its simplicity as the Poeticus but belonging in the Barri class. Its crinkled cup is yellow with orange-red tinted edge. 8. Loudspeaker has attracted great attention at recent shows; it is a distinctly new Incomparabilis. 9. John Evelyn is a great, flat opening flower with remarkable frilling.

New Narcissi Which Are Now Ready To Bring Their Beauty To The Gardens Of This Country

Creative Soils And The Flowers That Grow Best In Them

C. T. Ramsey

TO most of us there is something devastating about the average scientist and specialist. But who would gainsay their collective, withering or growing evidence, as the case may be? Today the microscope and chemist's retort are indispensable. Nevertheless, in an age of specialists, the gardening tyro finds himself facing perplexities and what may often seem like utter defeat. And of all the flower garden phases, the problem of soil essentials for the multitude of new varieties which are constantly being introduced must be baffling for the novice, to say the least.

Aside from superfine qualifications I shall be bold enough to say that the promise of fine flowers has a very positive formula. We are beginning to realize that the biological background of every plant is the key to the situation. And we may assume that to ignore the heritage of a million years of habitat, which every species represents, is to court sure defeat.

ORCHID EXAMPLES

Our wild Orchids illustrate this principle to a marked degree. Besides a wet and dry soil category, there is a definite cleavage in the lime and acid soil groups. The practiced field botanist can tell at a glance over a given area, what may be expected to "turn up." In other words, there are certain habitat groups which invariably occur in a given situation. It is quite amazing how this distribution of plant life is maintained.

The most finicky fairies are the acid soil group. Roughly they are represented by a co-mingling of the Heath family—Azalea, Arbutus, Wintergreen, Rhododendron, Laurel, etc. Side by side grow the Stemless Ladyslipper, Whorled Pogonia, Nodding Pogonia, Yellow Fringe Orchid, White Fringe Orchid, Crane-fly Orchid. Transfer any of these to alkaline soil and you may be assured of a flower funeral. On the contrary the lime lovers, such as the Showy Orchids, Yellow and Showy Ladyslippers, may be introduced to a mild acidity with no apparent serious detriment.

Irrespective of such isolated cases or soil types, every plant embodies a mixture of sunlight, water, air and humus. To supply these is the gardener's chief task. In less highly organized flowers, a generous application of these is sure to produce fine blooms. All are essential but we may put it down as axiomatic that water and sunlight are by far the most important considerations to be provided.

WATER FACTS

Taking sunlight for granted, water becomes the most important single factor in plant cell structure. It has been definitely ascertained that an average of 400 ounces of water must be supplied to plants for every ounce of dry material produced. So the problem of giving and conserving moisture in the upper two feet of our creative soil can hardly be emphasized too strongly. Here enters the problem of mulching by covering or cultivation and the incorporating of organic material such as commercial fertilizers but preferably barnyard manures. It is necessary to maintain soil in perfect physical condition at all times. This stimulates fine root growth which can readily ramify and penetrate the interstices of soil in search of moisture and plant food. A well aerated, fluffy and at the same time moist soil encourages the growth of micro-organisms which function in breaking down the residues of vegetation and manures into simple compounds plants can assimilate. It is comparatively recently that these lowly forms of life—bacteria and fungi—have been found congenial to plant growth.

Soils divide themselves roughly into three intergrading groups; clay, sand and loam. Each has advantages but the clay type usually requires a mixture of sharp sand. The average plant prefers a light, rich loam. Where this does not exist, it can be manipulated by supplying necessary elements and by building it up to required consistency. But any soil may be dead or alive in proportion to its available amount of plant food which is collectively called humus. Primarily our soil should contain the "big four" elements; nitrogen, phosphorus, potash and lime. The practiced gardener can tell almost by a feel, with his eyes closed, if soil has life. Nevertheless his eye is not to be discounted, for a chocolate or mahogany tint usually indicates a rich humus content. And if it combines a friable quality, we are ready for a promising enterprise. But we must not be too sanguine about all this for it may require the labor of years to attain the ideal.

With new gardens in particular a great deal of time, labor, grief and expense can be avoided if local conditions receive thorough analysis at the outset. As a general rule such soil is characteristically sour. New ground will need not only a thorough shaking-up with a plow and harrow—if the area is large—or be well spaded if small, but should be well fertilized with cow manure and limed. A casual examination of unworked new ground will usually disclose a mossy or sour grass condition which are sure signs of sterility for our purpose.

UNTURNED STONES

The problem of stones is no minor consideration. In the glaciated sections of New England these have an annoying habit of pushing themselves to the surface even under the most rigorous surveillance for years after initial cultivation. Unless you have absolute confidence in your garden help, this detail requires personal attention. Human nature is pretty much the same everywhere, but in Vermont stones have acquired a sacred nature which is linked with what I may call Vermont fatigue. This may have come after several generations of strenuous struggle with the glacier's remains, which the native finally came to regard as an actual asset. And in spite of any preachments that you may have on the subject, The native vermonter will assure you that "stuns be good for the crops." There may

(*Continued on page* 126)

Among the tools necessary for intelligent gardening is a soil-testing set whereby the acid or alkaline nature of the soil may be measured. Three simple kinds of set, easily used and dependable, are now on the market. For any further information on them and their use write to House & Garden Readers' Service, Graybar Building, 420 Lexington Avenue, New York City

The dining room in the apartment of Oscar O. Widmann, Brooklyn, N. Y., exemplifies the present trend toward Directoire decoration. Despite the restricted color scheme, the room is quite gay and the formality, an inherent attribute of the Directoire style, is in this instance counteracted by the variety of the individual pieces used. The French wall paper has a canary yellow ground patterned with brown leaves and white dots; woodwork is painted antique white. Curtains, elaborately draped in the Directoire manner and hung from a gilded wooden bow, are of heavy antique white satin trimmed with fringe in brown and yellow. Walnut side chairs have seats in leopard skin and magenta faille; the dining table and console are old white and gold with brown marble tops, and the two small armchairs shown below are upholstered in yellow and cream Empire satin. A. Kimbel & Son, Inc., were the decorators

Drix Duryea

A Portfolio Of

Good Interiors

In Schemes For

Country And Town

Drix Duryea

Definite leanings toward the French Régence style are found in the background and furnishings of this living room in the apartment of Oscar O. Widmann. Walls in antique white are treated to give the effect of the wood tones showing through old white paint. Needlepoint, damasks and block printed linens are used together, the color scheme being old white, brown and blue-green predominating, with gold, blue and red accents. Furniture is walnut and fruitwood, with some pieces in old white paint. The antique French ornaments heighten the feeling of a veritable French room. A. Kimbel & Son, Inc., decorators

Such a library-living room as this, in the residence of W. C. Cannon, Upper Montclair, N. J., is ideal for a country house. The walls of this room are pine paneled. Two interestingly designed corner cupboards flank a doorway. Flooring of wide pine boards and furniture in a mixture of old pieces and reproductions are in keeping with the Early American background. The chintz of the curtains is salmon, green, blue and marron: blue damask is used on several chairs. The rug is marron color, and the pewter lamps have brown marbleized paper shades. A. Kimbel & Son, Inc., were the decorators; Francis A. Nelson, architect

Antoinette Perrett

Plants That Climb

The Garden Wall

E. H. Wilson, V. M. H.

A wide variety of plants will succeed on and over dry-laid stone walls, especially along the top whence they can trail down the face. Among the best for this purpose are the Helianthemums, Wisteria and Rosa Wichuraiana. Cerastium, Sedums, many hardy Pinks and several of the Cactus family are also excellent types for wall-top planting

BUSHES suitable for growing on the tops of walls are sometimes in request and a wide selection taxes the knowledge and skill of nurseryman and landscape architect alike. The difficulty is largely due to the novelty of such requests in a country where gardening is as young as in these United States. Visitors to Europe, to the Orient and other lands where old castles with their walled moats, gardens and parks are found, note with interest and sometimes amazement the variety of plants seen growing spontaneously on the tops and vertical faces of old walls. Wherever there is a little nook or cranny some plant has taken possession and is flourishing. The looser the mortar between the bricks or rocks the greater the opportunity for plants to ensconce themselves. Very old walls are often curtained with plants as thickly as any ordinary slope may be. In parts of this country, for instance the neighborhood of Newport, Rhode Island, there are fine walls built of shale rocks and so deftly have these been constructed that little or no mortar has been used; on these a variety of plants will be found growing merrily.

The making of rockeries is now popular in parts of this country and, doubtless, the building of dry walls will very soon follow suit. Such walls are built especially for the accommodation of plants and on and in them may be grown virtually all the plants that find a home in a rockery. It is not with such walls as these that we are especially concerned, but with taller walls of a more solid nature built to keep out intruders, both two- and four-legged, and also walls that are built to terrace gardens on hillsides. A walled garden is not so popular in this country as in other lands but, doubtless, as time goes on more and more gardens will be walled in, for walls not only afford protection from the elements and from intruders but also enable the gardener to cultivate on them a great number of plants which otherwise he could not have. What can be grown at the base of a wall and trained over its surface is a simple matter, since anything and everything of a bushy nature, and climbers especially, that is hardy in the region can be grown.

What can be grown on the top of a wall or in crannies in the face of the wall itself is quite another matter and depends largely on the nature of the wall, its height and width at the top. Where the wall is high, and especially on terraces, a few strong growing plants that will extend their branches downward from the top to the

base of the wall are of first importance. Here our old friends, *Forsythia suspensa, Clematis paniculata, Lycium chinense, Jasminum nudiflorum* and a number of other such plants may be used. If a complete curtain is desired and the wall is on the shady side the Common Ivy (*Hedera helix*) is an excellent subject where climate admits. However, as a rule, the best effects of wall planting will be gained not by having the entire wall draped as with a curtain of one thing but with groups of different things separated by spaces of bare wall so that each group may display its ornamental qualities to best advantage.

Terrace walls offer the greatest opportunities for wall gardening, since they have breadth at the summit and so can be planted on a large scale. The top of a narrow wall, instead of being finished with broken glass, as is so frequently the case, can be planted with such Opuntias as *O. fragilis, O. humifusa, O. phaeacantha, O. polycantha* and *O. rhodantha,* which are perfectly hardy even in Massachusetts. In warmer climates a greater variety of these plants is available and if California and regions of a similar climate be included, different species of Mesembryanthemums can be used to great advantage. Visitors to the last Pan-Pacific Exposition held in San Francisco will remember the splendid use that was made of these plants for forming living walls of verdure and blossom. These ingenious structures were created by Mr. John McLaren who used a stout form of wire netting supported by iron rods and filled with earth in which Mesembryanthemums were planted. They grew rapidly and hanging downward made a solid wall of blossoms and succulent gray-green foliage. Among the best for this purpose is *M. edule* with straw colored blossoms and its relative *M. rubrocinctum* with handsome crimson flowers. The two forms of *M. blandum* (*album and roseum*) are also worthy of use since they are seldom out of blossom. Good, too, is *M. deltoides* which not only forms a dense curtain when allowed to hang but fills the air in spring with a vanilla scent from its small pink blossoms which are borne in rich abundance.

Where a wall is especially built for growing plants on and in—that is, a wall where boulders of irregular shape are fixed together and the interstices filled with mold—almost any sun-loving plant that is hardy in the district can be grown. Indeed, it is surprising how well plants grow under such

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A LIST OF PLANTS FOR WALL-TOP GARDENING, SUITABLE FOR THE TEMPERATE PARTS OF NORTH AMERICA

**Adenocarpus decorticans*
Amorpha canescens (Lead Plant)
" *nana* (Dwarf Lead Plant)
Ampelopsis aconitifolia (Monkshood-Vine)
" *heterophylla* (Porcelain Ampelopsis)
" *humilifolia* (Hop Ampelopsis)
**Anthyllis barbajovis* (Jupiter's Beard) (Silver Bush)
**Anthyllis Hermanniae* (Hermann's Kidney Vetch)
**Aplopappus ericoides*
Arctostaphylos uva-ursi (Bearberry)
**Astragulus tragacantha* (Goat's Thorn)
Atraphaxis buxifolia
" *lanceolata*
" *spinosa* (Goat Wheat)
Betula nana (Dwarf Birch)
" *glandulosa* (Grandular Birch)
" *humilis* (Shrubby Birch)
Bignonia capreolata (Cross Vine)
Calluna vulgaris (Heather)
Campsis radicans (Trumpet-Vine)
Cassiope hypnoides
" *tetragona*
Caryopteris incanus (Common Bluebeard)
" *tanguticus*
Ceanothus americanus (New Jersey Tea)
" *Fendleri* (Fendler Ceanothus)
" *ovatus* (Inland Jersey Tea)
* " *prostratus* (Mahala-Mats)
Chaenomeles japonica alpina (Alpine Quince)
**Cistus albidus* (Whiteleaf Rockrose)
* " *crispus*
* " *ladaniferus* (Gum Rockrose)
* " *laurifolius* (Laurel Rockrose)
* " *Loretii*
* " *populifolius*
* " *salvifolius* (Sage-leaved Rockrose)
* " *villosus*
Clematis montana (Anemone Clematis)
" *rubens*
" *paniculata* (Sweet Autumn Clematis)
Comptonia asplenifolia (Sweet Fern)
Corema Conradii (Plymouth Crowberry)
Cotoneaster adpressa (Creeping Cotoneaster)
" *apiculata*
* " *buxifolia*
" *congesta*
" *Dammeri*
" *horizontalis* (Rock Cotoneaster)
" *microphylla* (Rockspray)
" *thymifolia* (Thyme Rockspray)
Cytisus Andreanus (Paradise Broom)
" *Dallimorei*
" *praecox* (Warminster Broom)
" *purpureus* (Purple Broom)
Daphne cneorum (Garland Flower)
Erinacea pungens (Hedgehog Broom)
Evonymus Koopmannii
" *radicans* (Wintercreeper)
Forsythia suspensa (Golden Bell)
Genista anglica (Needle Furze) (Petty Whin)
" *dalmatica* (Dalmatian Broom)
" *germanica* (German Broom)
" *hispanica* (Spanish Gorse)
" *horrida*
" *pilosa* (Silkyleaf Broom)
" *radiata*
Hedera helix (Common Ivy)
Helianthemum apenninum
" *formosum*
" *halimifolium* (Sun Roses)
" *ocymoides*
" *umbellatum*
" *vulgare*
Hypericum Buckleyi (St. Johnswort)
" *coris*
Iberis gibraltica (Gibraltar Candytuft)
" *sempervirens* (Evergreen Candytuft)
" *Tenoreana* (Tenore Candytuft)
Jasminum nudiflorum (Winter Jasmine)
* " *primulinum* (Primrose Jasmine)
Juniperus horizontalis (Creeping Juniper)
Lavendula spica (Lavender)
" *vera*
Leiophyllum buxifolium (Sand Myrtle)
" " *Hugeri*
" " *prostratum* (Allegheny Sand Myrtle)
Linum arboreum (Bush Flax)
Lithospermum prostratum (Cromwell)
Lonicera Henryi (Henry Honeysuckle)
" *spinosa Alberti* (Albert Honeysuckle)
Lycium chinense (Chinese Box Thorn)
" *halimifolium* (Common Matrimony-Vine)
Lycium pallidum (Fremont's Box Thorn)
**Mesembryanthemum blandum*
**Mesembryanthemum deltoides*
* " *edule*
* " *glaucum* (Ice Plant) (Hottentot Figs)
* " *rubrocinctum*
* " *spectabile*
Myrica carolinensis (Northern Bayberry)
* " *cerifera* (Wax Myrtle)
**Olearia Haastii* (Tree Daisy)
Ononis arragonensis
" *fruticosa*
" *rutundifolia*
Opuntia fragilis
" *humifusa*
" *phaeacantha* (Prickly Pears)
" *polycantha*
" *rhodantha*
Pentstemon Scouleri
**Phlomis fruticosa* (Jersualem Sage)
Pinus mugo (Mugho Pine)
" *sylvestris Watereri* (Dwarf Scots Pine)
Potentilla davurica (Dwarf Shrubby Cinquefoil)
" *Veitchii*
**Purshia tridentata* (Antelope-Brush)
Pyracantha coccinea Lelandii (Fire Thorn)
Rosa Max Graf
" *rugosa repens alba*
" *Wichuraiana*
Rosmarinus officinalis (Rosemary)
Salix herbacea (Dwarf Willow)
" *lanata* (Woolly Willow)
" *repens* (Creeping Willow)
" *reticulata*
Salix tristis (Dwarf Pussy Willow)
Salvia officinalis (Garden Sage)
**Santolina chamaecyparissus* (Lavender Cotton)
Schizophragma hydrangeoides
Sophora viciifolia (Vetchleaf Sophora)
Ulex
* " *europaeus* (Gorse) (Furze) (Whin)
* " *Gallii*
" *nanus* (Dwarf Gorse)
Vaccinium myrtillus (Whortleberry) (Bilberry)
" *pennsylvanicum* (Low Blueberry)
**Vella pseudocytisus* (Cress Rocket)
* " *spinosus*
Wisteria chinensis (Chinese Wisteria)
" *floribunda* (Japanese Wisteria)
" " *macrobotrys* (multijuga)

*Plants which are marked with an asterisk are hardy only south of Washington, D. C., in California and other regions enjoying a similiar winter climate.

Reginald A. Malby

Geraniums And Erodiums In The Rock Garden

Louise Beebe Wilder

CERTAIN plants, like certain persons, are gifted with that indefinable quality which we call charm. Occasionally whole families are endowed with it and then how delightful it is to make their acquaintance one by one, recognizing in each some characteristic or grace that delights us!

This is the way it is with the Cranesbills and their cousins the Heronsbills, or to introduce them more formally, the Geraniums and the Erodiums. I have never yet met a member of either family that did not give me pleasure—and this was true even of those few of which honesty compelled me to whisper, "rather weedy." They all have an air, a grace, a quaintness that subtly attracts and often to a far greater degree than many a flower that is more regularly and strikingly beautiful. At least that is the way they appeal to me and my acquaintance among them is fairly extensive and of long standing. But you must find out for yourself.

In the first place both these families display not only beauty of blossom but beauty of leaf as well. The leaves of Geraniums show lovely tints of peach and coral and rose when they first appear in spring and when they unfold it is seen that they are intricately cut and parted and indented and many of them overlaid with a soft gray bloom composed of tiny pale hairs. And as if this were not enough, when autumn comes they color finely. But even more striking than the leaves of Geraniums are those of Erodiums. Some of these are like small silver plumes, or bits of silver lace, or delicate Ferns covered with hoar frost. If they never flowered at all they would still be a choice possession for any one with an eye for small lovely things.

While in this article I mean mainly to call attention to the dwarfs of these two families, the kinds suitable mainly for use in rock gardens, it should not be lost sight of that there are numerous taller kinds for borders and wild gardens and many of these may also be included in collections of rock plants where the rock work is of sufficient scope and bold enough in scale. Among these are the Geraniums, *atlanticum*, *pretense*, *ibericum*, *amanum* the dusky-hued *pheum*, *anemoenarfolium*, *grandiflorum*, *sanguineum* and its fine white form *album*, *Endressi* and the handsome magenta-flowered *Erodium manescavi*, a biennial.

Geraniums and Erodiums are for the most part good and reliable hardy perennials, not difficult to satisfy where a little consideration is vouchsafed them, and they flower for a long period at a season when the rock garden is losing its first brilliance. Many give a second blossoming in the autumn. Also,

(Top) Geranium cinerium is easily managed and lovely in every respect, though not as dwarf-growing as some of the other species. Its pink flowers are round and in various tones of pink. There is also a white form of it, shown here, which comes true from seed and is very desirable

(Left) In northern China Mr. Farrer discovered Geranium pylzowianum, a delightful wee plant which sends up masses of small, finely divided leaves and large pink flowers. In light, nourishing soil and full sun it proves to be perfectly hardy, though usually it is late to appear in spring

and this is a distinct point in their favor in the eyes of many of us, they are easily raised from seed, germinating readily and sending up at once well-formed, positive-looking leaves which inspire hope and confidence in the breast of the anxious watcher and are so much more satisfactory than the vague peppering of the soil that is the first manifestation of too many alpines and rock plants, and which appears as if an ungentle breeze might wholly obliterate it.

Both Geraniums and Erodiums are more easily handled in the stripling stage than when fully grown, for they soon become over-set in their ways and difficult to remove. But it is not always possible to secure seed of the kinds wanted; indeed, I find several favorites missing from their familiar haunts in certain seed lists this spring, so we must take whatever we can find, whether it be plant or seed.

Perhaps of all small Geraniums none is so exceptionally lovely and at the same time so perfectly good tempered as *G. sanguineum lancastriense*. It is made for the beginner. The leaves are dusty green and the flowers, borne on and off all summer, are of a most tender soft pink delicately lined in the characteristic manner with crimson. Nearly all Geraniums, whatever their body hue, have this veining. Usually the lines are crimson but sometimes, as in the white-flowered *G. aconitifolium*, they are black and occasionally they are purple. These veins add much to the charm of the flowers. *G. lancastriense* thrives in any good garden soil in any favorable position but it dislikes of all things to be moved once it has settled down. Apparently the root goes down to China, so it is best to make up one's mind where it is to remain and cherish no notions about moving it according to casual whim.

G. argenteum is usually considered the beauty of the race, and perhaps it is, though seedlings vary and some are better as to color than others. Anyway it has the grace of silver-piled leaves growing close to the ground and, in the best forms, lovely, soft rose-pink, large blossoms. Its choice of a situation is a crevice between limestone rocks where it is safe from damp and open to the eye of the sun, but it will do very well in less favored spots. *G. webbianum* is a good deal in the way of the foregoing but the leaves are less silvered and the blossoms are white smartly etched with black—rather stylish and striking in a small way, but it has always enjoyed ill health in my garden and more often than not slips through my fingers and disappears. Its origin, I believe, is Indian.

While dwelling upon failures—for *G.*

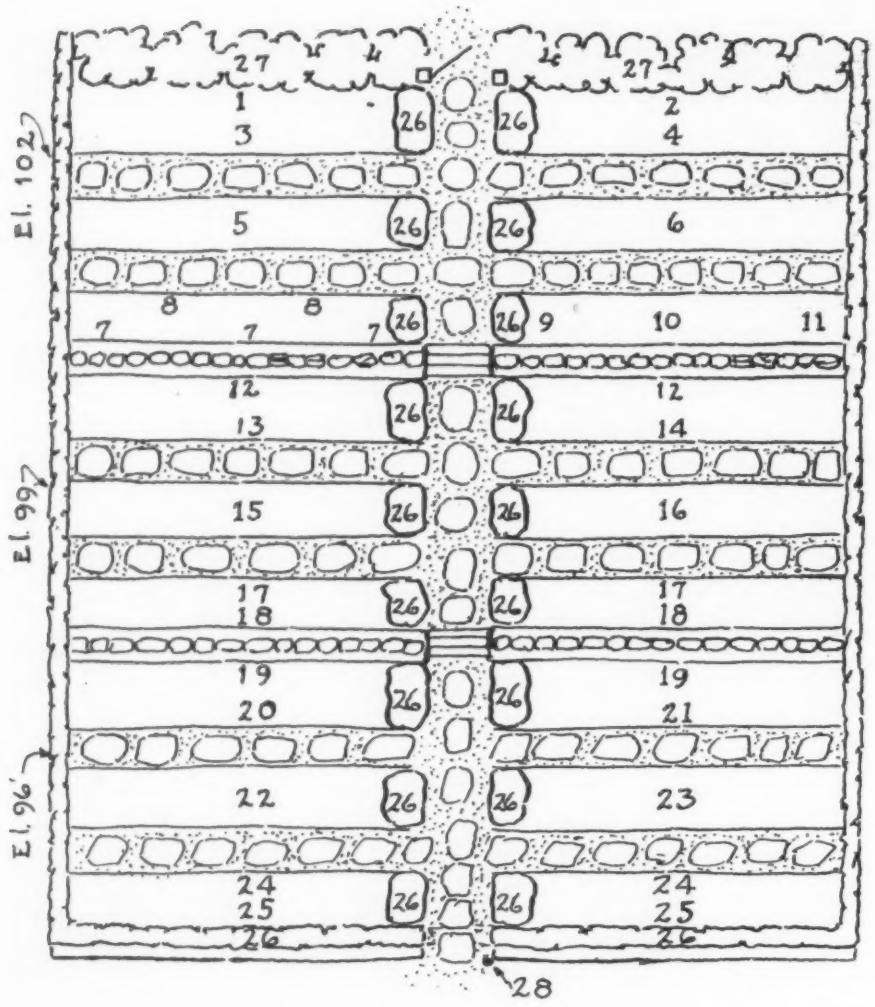
(*Continued on page* 124)

Reginald A. Malby

(Above) Perfectly good-tempered and of exceptional charm is G. sanguineum lancastriense, one of the best of this excellent family. One can count upon it being generous with its dusty green foliage and soft pink, crimson-veined flowers borne off and on all summer

(Center) G. farreri is a very high alpine, yet it is reported to be not difficult in soil composed of gritty loam, leaf-mold and old mortar rubble, sheltered from the noon-day sun. Its large, flattish flowers are shell-pink with a hint of blue and are borne all summer long

(Right) Almost any garden and nearly all conditions will suit Erodium cheilanthifolium, from the mountains of Spain. From its compact tufts of woody stems arise gray-green, fernlike leaves and white, purple blotched flowers which continue through the summer



Three separate levels are utilized in the garden, each three feet higher than the next preceding. Stone steps connect them and are flanked by simple retaining walls of fieldstone. If the house is of brick the same material may be used for both walks and walls. Forget-me-nots soften the top line of each wall. The key to this planting plan is given on page 146

Tulip Terraces For Spring Effects In A Sloping Garden

Charlotte H. Newberry

SPRING is the time of year when gardens bring the greatest pleasure, for then they are the loveliest of all. Spring flowers are more welcome than any other; after the dullness of winter we need the gay brightness of Tulips. "Brave little fellows in crimson and yellows, coming while breezes of April are cold, Winter can't freeze you, he flies when he sees you, thrusting your spears through the redolent mold."

In our minds are linked these words—Tulips, Holland; Holland, Tulips. But Tulips are a Turkish flower. In the middle of the 17th Century a mania for Tulips took possession of the Dutch. The wealthy people of the country imported bulbs from Turkey and at one time as high as $2,700 was paid for one bulb. There is an amusing tale told of a sailor who spied what he thought was an Onion lying among bundles of silks and velvets on the quay. Thinking it would be delicious for breakfast he watched his opportunity and slid it into his pocket. Perched on a coil of rope he was eating the last morsel of his Onion, which he had not relished particularly, when a great cry went up to the effect that a cherished Semper Augustus Tulip bulb valued at $1,500 was missing. A jail sentence of several months made the poor fellow realize he had partaken of a costly meal.

Soft Tulip shades are charming against gray stone. And so are rosy pink Tulips against a hedge of blue Lilacs. These effects are best obtained when the Tulips are planted on three levels—a terrace of Tulips is the solution.

The plan accompanying this article shows Tulips planted on three levels. This garden may be entered from the lower level under a Wisteria-covered arch or from the upper level through a gateway. The arch may be of metal or wood and it is best to paint it a dull soft gray or brown to shade in with the stone wall that is to be used. However, it may be white. The gateway at the top of the garden is really very important since it is the center of interest in the garden. A gate of delicately wrought iron is attractive but a wooden gate is more appropriate. Iron is a bit heavy as a gateway in a hedge. The gate and the arch should be of the same material and painted the same color. A rather high gate is advisable, for *Syringa vulgaris* is to be used as a hedge and it grows very high.

As I have just mentioned, a hedge of blue Lilac or *Syringa vulgaris* is used at the top of the garden. These bushes grow usually to a height of eight or ten feet and make a splendid hedge and an excellent background for a garden. The remaining three sides of the garden are enclosed by a hedge of either Privet or Boxwood. A Boxwood hedge is very desirable. Begin with tiny plants (they are not so expensive) and keep them properly covered in winter to avoid winter-killing. A hedge of common Privet is very nice also if it is clipped with edges curved rather than square. With this treatment a soft effect is obtained.

In purchasing a Wisteria be certain to get one that will bloom. The wisest way is to select your plant when it is in bloom.

The flagstone walk leading from the lower to the upper terraces is flanked at intervals on either side by small clumps of Privet or Boxwood. Each section planted with rows of Tulips has two short flagstone walks running from the central walk to the side hedge and paralleling the Tulip rows. This makes the flowers more accessible for cutting, and furthermore adds greatly to the decorative scheme. Grass should be allowed to grow on the edge of the walk and between the stones.

The two terraces are supported by walls very simply and informally made of fieldstone. If the house is of brick a brick wall and walk could be used. It is attractive to allow the wall to project above the ground about six to eight inches so that it may be seen when looking down from the upper terraces.

The Tulips should not be planted too close to the wall. They should be out about six inches, anyway. But to soften the line between wall and ground, Forget-me-not

(*Continued on page* 146)

The Tulip Terrace Is Transformed By Planting Annuals

Charlotte H. Newberry

ON the opposite page a spring garden of Tulips is shown—one which may be converted into an annual garden of rare charm by using the same general plan but substituting annuals where the Tulip bulbs have been removed.

When the Tulip stems have died down to the bulb, and not before, the bulbs may be lifted and kept in a dark place in the cellar on wood (not concrete, because it acts as a sponge and absorbs moisture) where the mice will not be able to get them. They should be replanted the last of October or first part of November, just before the ground freezes.

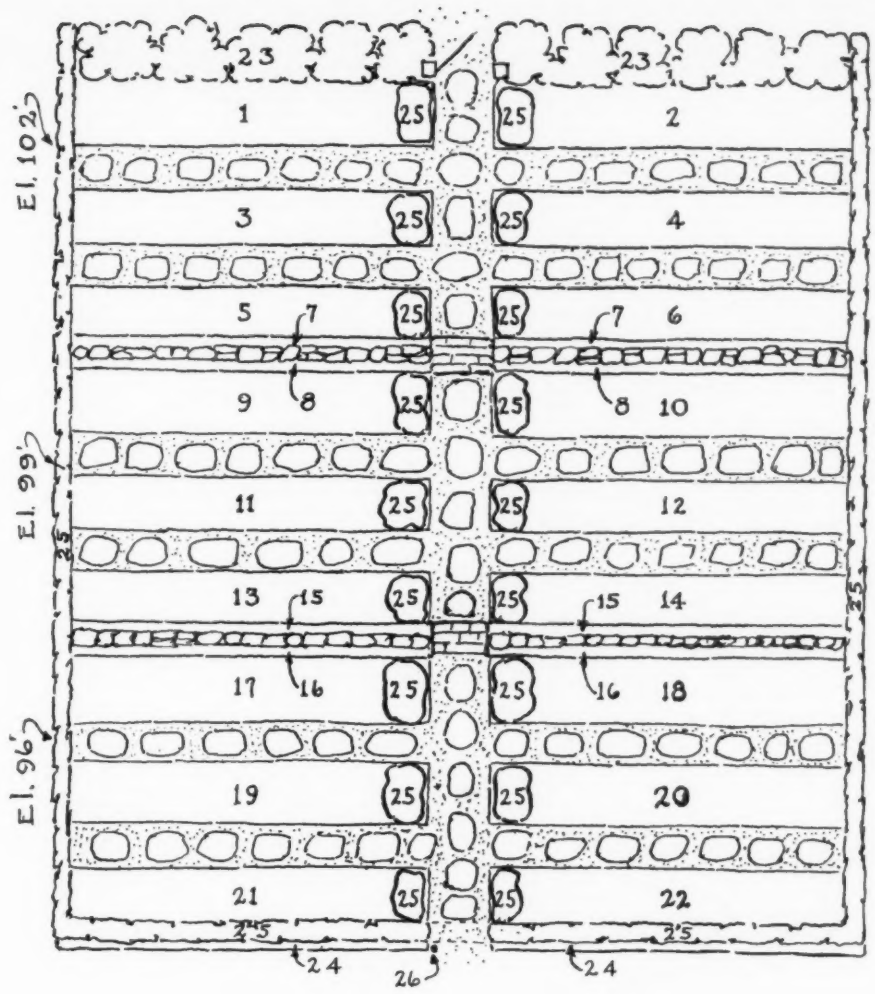
So that the annual plants may be ready to replace the Tulips, the seeds should be planted in flats in late March. These flats may be kept in a small greenhouse, a cold-frame or on a sunny, heated glass porch. They must be in a place where they have air, warmth and moisture. They must have air that is not too dry. The ordinary flat is about 3" deep. In preparing these for the seeds the bottom should be sprinkled with little pebbles or coarse leafmold to insure drainage, next a layer of clean sifted soil (no fertilizer) and on top fine screened sand. When the soil is ready scatter the seeds evenly and cover them twice the diameter of the seed with a mixture of sifted soil and sand. When the plants have grown sufficiently they should be transplanted to other flats or to thumb pots.

The plan shows a stepping stone walk paralleling the flower bed. This treatment is especially adaptable for an annual garden, for these flowers we love to cut, and ordinarily it is difficult to get just the flowers we want without destroying some precious leaf.

The dark green leaves of the Lilac bushes at the top of the garden and the Privet or Boxwood hedge make an ideal frame for the gay flowers selected.

A dainty leaved Clematis climbs over the arch (the lower garden entrance) and waits for August to burst into minute blossoms which exhale enchanting perfume.

The charm and usefulness of this garden in summer would be greatly enhanced if two simple Roman stone seats (backless) or two wooden benches with backs were placed in the beds of blue Centaurea and Nigella. Place these so that the front of the bench touches the flagstone walk. Two might also be placed on the lower terrace in the beds of French Marigold. This can be carefully done without destroying the flowers and the sitters' feet will be on the walk.



When the Tulips have gone by their bulbs are lifted, stored until time for replanting in the autumn, and annuals are set in their places. Thus, while utilizing the same plan and space, an entirely different effect is obtained, and one which will look well until the frost begins. The planting key for this garden of annuals will be found on page 146

An attractive gate in the Lilac hedge draws the eye upward and here also are the brightest flowers, orange and lemon African Marigolds. These are enormous double flowers of intense orange and canary yellow. Here too are Santa Barbara Poppies, magnificent yellow blooms on stiff stems. Blue Centaurea (Batchelor's-button) is in front of the Marigolds and Nigella Miss Jekyll (or Love-in-a-mist), with double flowers of deep rich blue contrasting well with its dainty light green foliage, is planted in front of the Santa Barbara poppies. Bright red and dark red Verbena on one side and pink and red Shirley Poppies in the bed on the opposite side give glorious color. *Coreopsis drummondi*, colored bright yellow with center of dark brown, blends with the sky blue Lupine.

There are now on the market Super-Giant Snapdragons. These grow to a very large size and the blooms remain on the stem a long time. On this next bed these Snapdragons are used in salmon, Wallflower color and dark red. Early pink single Cosmos covers part of the gray stone terrace wall with its feathery foliage. In front of it on one side is placed sweet smelling Ten-week Stock in pink and canary yellow. In front of the Cosmos on the right is Scabiosa or Mourning Bride (to call it by its more attractive name) in soft shades of pink, rose, lavender and white. The two central beds on this middle terrace have low flowers: dainty Dwarf Pink Phlox and exquisite Blue Laceflower (which appears to be first cousin to our wildflower commonly called Queen Anne's Lace).

(*Continued on page* 146)

(Above) "One of Ten Famous Women Authors", by Utamaro in silver, black, tan and yellow, with accents of green and red, inspired colors for the living room described on page 114. (Below) "Girls Gathering Mulberry Leaves" suggests a bedroom in tan, yellow, green, blue and lavender

Dana B. Merrill

Colors For Modern Rooms Taken From Japanese Prints

Katharine Morrison Kahle

COLOR schemes for modern rooms are usually either so drab as to be monotonous or too colorful to be livable. A careful selection of colors is essential to success in contemporary decoration, however, for, if your furniture is a little too bizarre or too suggestive of the laboratory, nothing will restore the saneness of living like a beautiful harmony of color. Color should be America's contribution to modern decoration; not color copied from France's cubism, nor from Austria's peasant influence, but color taken from the source pot of the ages—the Orient.

The use of Japanese color prints as sources for color inspiration is a practical suggestion. We do not need to go to museums or collectors, as it is possible to buy excellent miniature copies of all the better known prints in almost any gift shop, and the print itself may be incorporated into the decoration of the room.

The Japanese preference for monochrome has developed a marvelous range and subtlety in the relation of dark and light tones and the use of tone values as apart from hue in forming color harmonies. The variety of blacks possible with Chinese black soot ink suggests a field of color effects almost unexplored by Western artists. In the writings of Hokusai we find a description of the variety of blacks: "There is the black which is old and the black which is fresh, lustrous black and dull black, black in sunlight and black in shadow. For the old black one must use an admixture of blue; for the dull black an admixture of white; for lustrous black gum must be added; black in sunlight must have gray reflections." Yet along with this love of black and gray the Orientals have an aversion to mixed tones and to anything approaching muddiness.

The combination of related hues to form a color harmony or to create a certain mood is also characteristic of the Japanese color print. The best example of this type of color scheme is seen in the prints of Hokusai, which give endless suggestions of the possibilities of blue and green and a bit of yellow. Another secret of the beautiful coloring of the Far East is the sparing use of strong color against large spaces of neutral tone and the use of bold color accented by black and white. The actor prints of Shunsho are excellent examples of the decorative use of black and white with brighter hues. Something of the beauty of these schemes may also be attributed to the purity of the actual pigments used, as well as to the preciseness of the distribution of the colors, making each part of the print a complete color harmony.

Throughout the course of Eastern art we meet with strange and subtle harmonies which although beautiful when used by the Oriental, become ugly when copied without an understanding of the value, brilliancy and proportions of the hues. Here are some strange harmonies from Japanese prints which may be used successfully when care is exercised in the various tone relations: Pink, yellow and gray; gray and yellow; black, gray and deep red; red, yellow, brown-black and gold dust; gray, lilac, yellow and pale rose; gray, light brown, dark and light green and black; gray, lilac, blue and yellow; black, white and pink. Red and green were favorite colors with the first print makers and we often see prints of the early period in

(*Continued on page* 114)

(Above) In this "Kisokaido View", by Hiroshige, the colors are blue, red, yellow and green against a gray background accented with black and olive green. A modern room using this scheme, such as the studio outlined on page 114, would be both restful and unusual. At the right is a print by Yeisho, "Woman in Bathrobe", which inspired a boudoir scheme. Here colors are more cheerful—turquoise, deep hyacinth blue, parchment, yellow and black, with touches of magenta. Prints shown by courtesy of the Metropolitan Museum of Art

That Japanese prints can be used with good effect in contemporary rooms is apparent in the example at the right where the background suggests a modern window treatment. This "Woman at the Well" by Haranobu inspired the dining room described on page 114. In henna, pink, green, blue and crimson

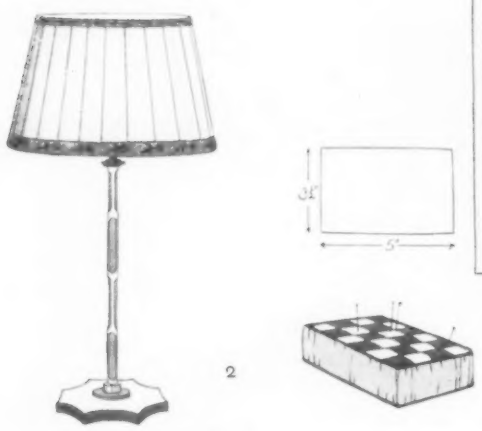
A Dozen And One Dressing Table Lights And Pin Cushions

EMBROIDERED

1. Round salmon-colored paper shades have birds and butterfly design in green, yellow and bronze. Use a slender gold mirror candlestick with diamond base. Old brocade pin cushion, diamond shaped, set with old gold braid boxing

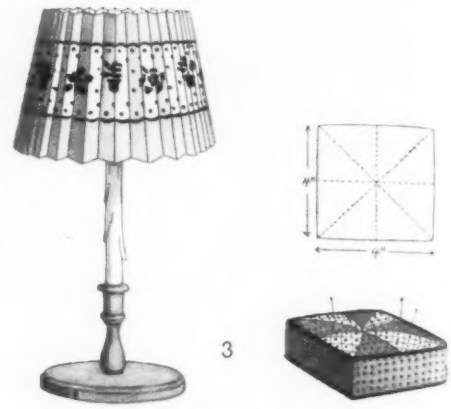
NOTE

These lamps and pin cushions are suggested for use on the dressing tables in the July issue. Except where indicated, the lamps should be used in pairs. Shades vary from 4½ to 6 inches high. Designed by Agnes Foster Wright



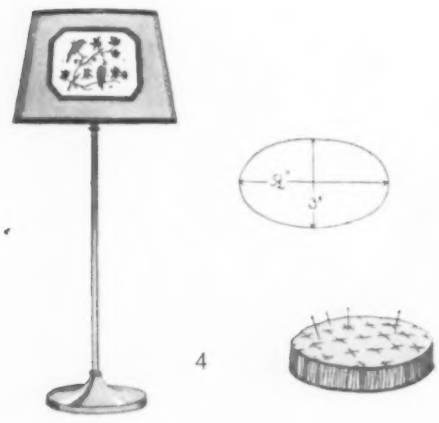
LACED

2. Oval white moire wide pleated shade bordered with bands of black lace at top and bottom. The candlestick is crystal. The pin cushion, 3½ inches by 5 inches, is made with interlaced velvet ribbon and has a 2 inch boxing



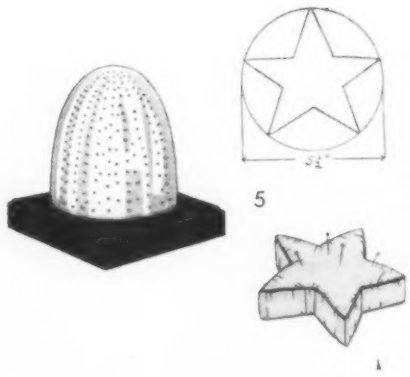
BALLED

3. Yellow paper pleated shades have a band of fancy red paper through the middle. Place this on a plain wooden candlestick of the sort shown. A patchwork pin cushion of red and yellow calico is corded and tufted in the center



CORDED

4. Small round paper shades painted apricot have French flower prints inserted, the design being edged with iridescent paper. High apricot glass candlesticks. Oval apricot taffeta cushion is tufted with blue-green and has plisséd boxing



RUFFLED

5. One modernistic white crystal paper weight light is to be placed at the inside corner of the dressing table. With this light the use of a star-shaped pin cushion made of green silk stuffed very tight and well tailored is suggested

PUFFED

6. Stretch the figured chintz of the dressing table over a half-round frame, add a narrow puffing at the bottom. Use a bright green glass lamp. The pin cushion illustrated has an embroidered top in bright green and corner linen tassels

BANDED

7. An oval, stretched peach chintz shade has bands of peach, tan and blue at top and bottom. To accompany this select a pewter lamp of simple design. An attractive box painted peach has a tiny pin cushion in one of its compartments

QUILTED

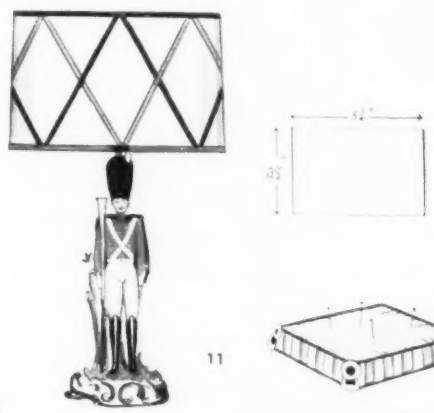
8. Lavender dotted Swiss shades have a plissé ruffle and a lavender ribbon tied in a flat bow. Stands are lavender glass. The pin cushion is silk, the top cross-stitched in wool with glass bead tassels set at the corners

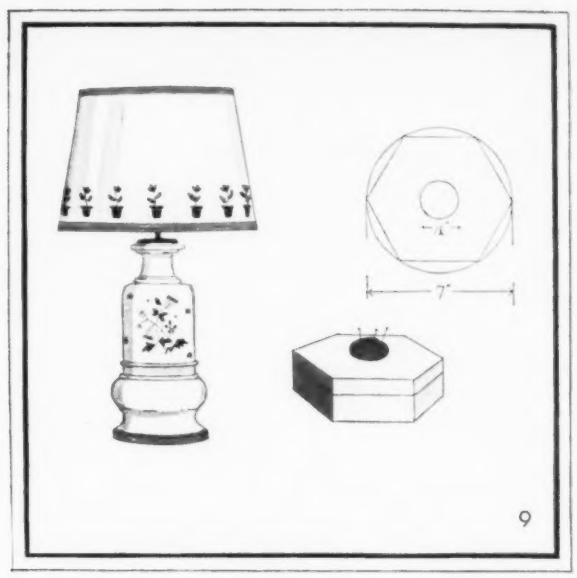
SMOCKED

10. A metallic paper shade in rose with green binding and gold lace paper edge. Gold painted candlesticks with lace paper on base. Semi-circular pin cushion has a smocked 2¼ inch boxing and is corded in green

BEADED

12. Flesh colored silk shade covered with creamy point d'esprit has lace ruche with blue velvet ribbon edges. Lamps are shepherd and shepherdess figures mounted in gilt ormolu. Cushion is lace with garlands of blue ribbon





GATHERED

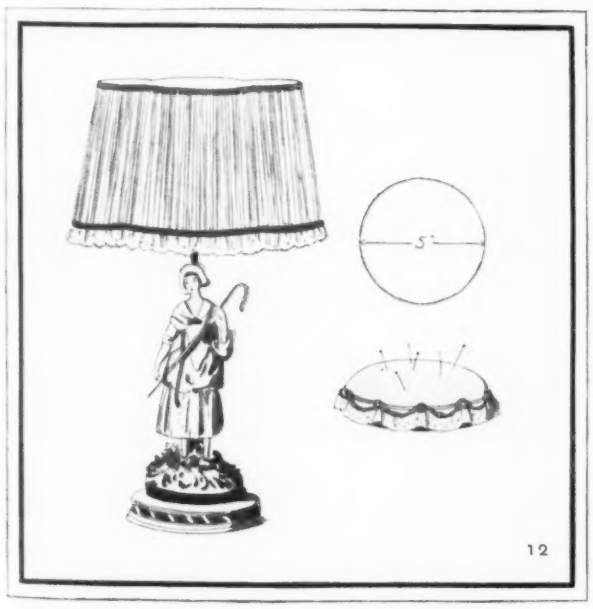
9. A flower-pot design is stenciled on the white paper shade, with a top and bottom band of red and green. The lamps are of white pottery. The octagonal box has a tiny pin cushion fastened to the center of its top

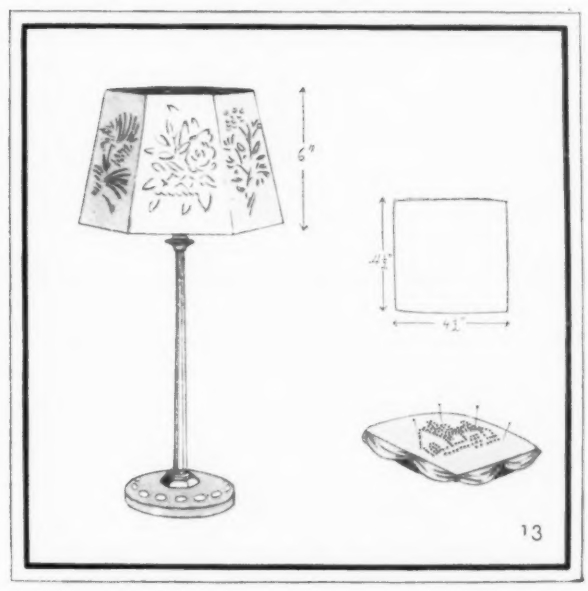
TUFTED

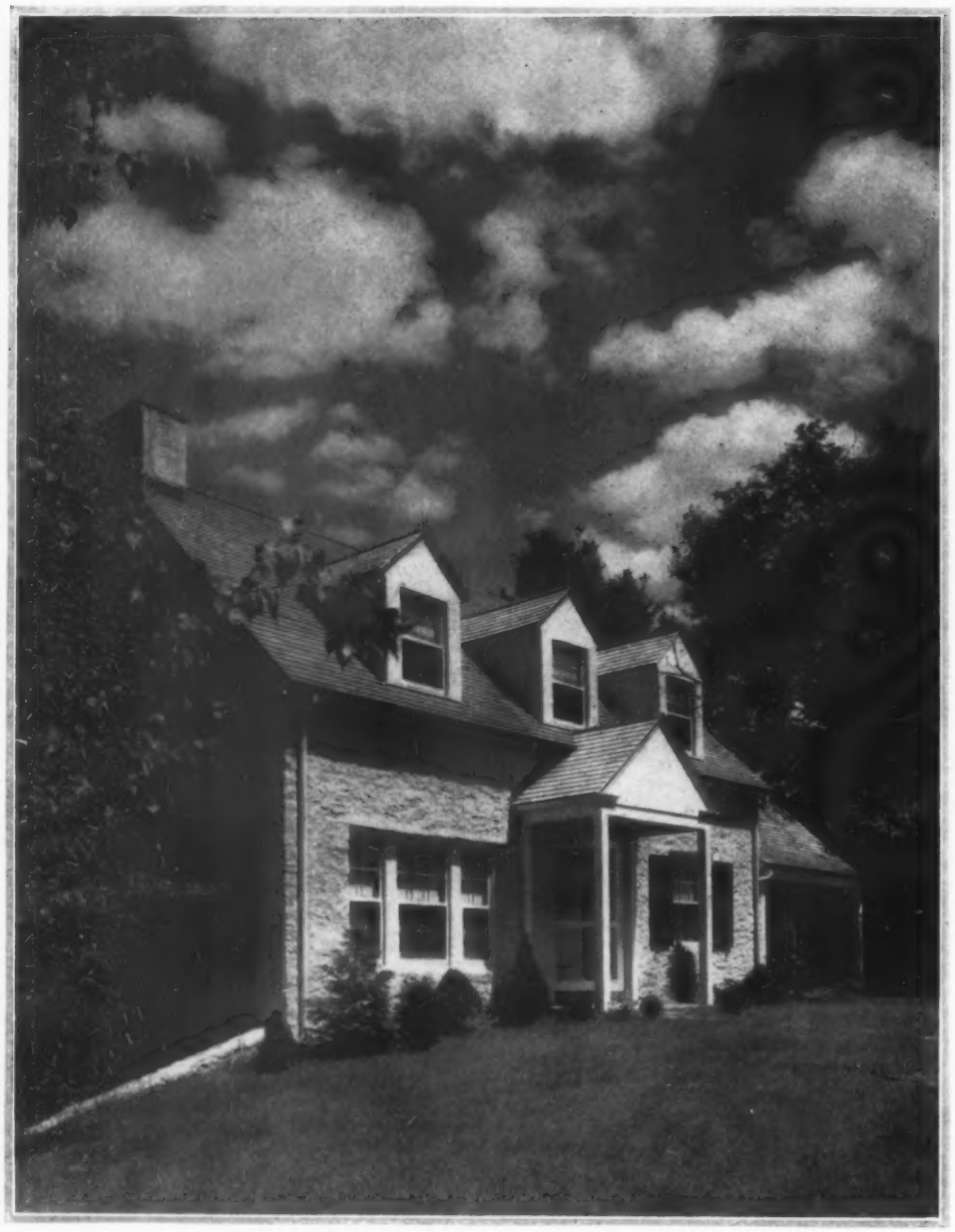
11. A stretched white silk shade resembling a drum, is laced with red and blue ribbon and finished at top and bottom with same. Lamps are French soldier figures. White silk pin cushion has rosette at each corner

TUCKED

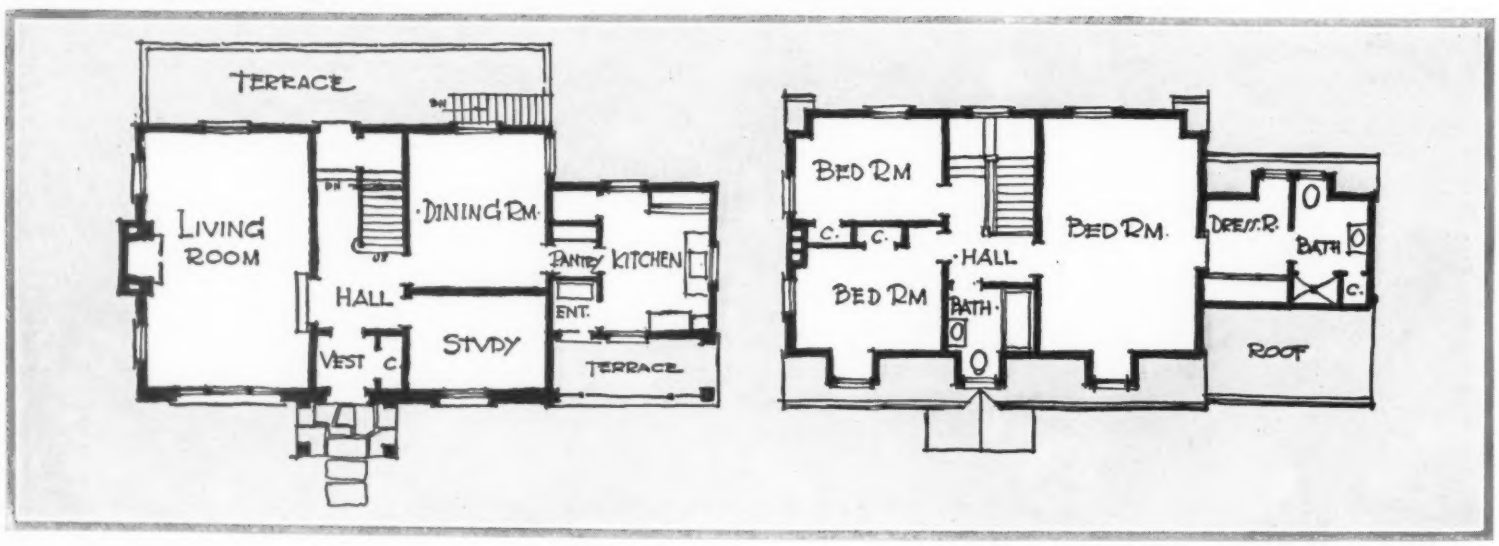
13. White cut-out paper shade lined with pale blue. The glass candlesticks are light blue. The square cushion is white silk bound in blue attached at corners and each side. Make a pattern in blue beaded pins







The home of Robert Hochstetler at Bronxville, N. Y., has the advantage of simple lines in which deep revealed windows, large dormers and an entrance portico that repeats the pattern of the dormers all play their part in creating shadows against the shingle roof and the whitewashed stone walls. The living room is finished in pine. The kitchen is set in an ell behind its service terrace. On the second floor this ell gives a dressing room and bath to the master's bedroom



Hunt & Kline

Architects

Spotless In Whitewashed Stone—
A Suburban Home For A Small Family

Ten Good Kitchen Ventilators And How They Do Their Work

Elizabeth Hallam Bohn

THOSE who read from straws the direction of the wind see even more conclusive proof that the American hearthstone is still an actuality. Consider the bewildering number of devices put out by the manufacturers in their pleasant and apparently profitable task of making the modern home a more comfortable and attractive place in which to live. There must have been a great demand to inspire such an offering of ingenious and practical aids to a smoothly-run home.

Perhaps none of these up-to-date appliances is more significant of the changed status of woman's work than the kitchen ventilator which has domesticated the efficiency of industrial plants and turned the one-time hot and steamy home workshop into a well-aired source of savory meals, whose advent is, however, unheralded throughout the rest of the house.

The variety of makes in the ventilator field might well cause the home-owner to pause in perplexity. But the principle behind them all is the same. A motor-driven fan—set in the kitchen wall or window and connected with the light socket—whisks out stale air or cooking fumes, drawing on the rest of the house for the replacing air and so maintaining a healthful circulation throughout. If a non-odorous activity—like ironing—is in progress, many of the fans will reverse obligingly and blow cool air into the kitchen fan from outside. Installation does not interfere with the opening and closing of the window.

SIZE AND SPEED

The size of the fan itself may differ in the various models. The speed with which it operates may be greater or less, to adapt the equipment to the opposing force of the wind whistling around the sixteen-story apartment house, or to restrain the electrical current to the less exacting conditions of more equable situations. Where the wall can be cut, the cabinet type can be specified by the architect and built right into the walls, leaving the entire window for its usual function. The built-in ventilator should not, if possible, be located directly under an upstairs window to draw any of the fumes back into the house again. And if it can be placed on the side away from the prevailing wind, this still further adds to its effectiveness. The rented home will welcome the easily removable portable window type of ventilator. Either simplicity or extra refinements of construction make it possible to obtain a ventilator satisfactory for either the modest or pretentious home.

In the list which follows will be found a ventilator suitable for every need. In ordering, the size of the window must be given, if this type of ventilator is wanted; also the kind of electric current used. This latter information can be secured from the company which furnishes lighting current.

VARIOUS GOOD TYPES

One ventilator of quality, which we will call *A*, is built by a company of forty-eight years' ventilating experience. The guaranteed motor is the product of two eminent electrical companies. The company in question makes models for the double-hung window, the casement window, and also to build right into the wall. The portable window model is set in a double-strength glass panel, to let in all light possible. The frame is strong, attractive in its vitreous porcelain finish and easily cleaned.

The fan itself is an eight-bladed aluminum propeller of special design which handles the maximum amount of air at a minimum speed. It costs only $\frac{1}{3}$ of a cent per hour to run, at an eight cent current rate, and the ordinary size will handle 600 cubic feet of air per minute. Then there is a stronger model, handling 1150 cubic feet of air per minute. As the motor is reversible, air can be drawn either in or out, quietly and without noticeable vibration, and there is a safety-locking device to prevent accidental dislodgement of the ventilator.

Another splendid ventilator is *B*. This, too, will either set into the window or build right into the wall (the latter type is cleverly constructed with rattle-proof doors, operated by the lever which controls the motor). There is also a separate fan for special purposes, for the window type fits only the window which opens up and down—the so-called "double-hung" type. The fan is set into an adjustable panel of pressed steel, finished in pearl or mahogany coloring, and from the three stock panels—26″ to 36″, 36″ to 46″, and a special for the window 22″ to 26″—any size of window can be fitted out.

With this fan, a twelve-inch blade operates quietly and efficiently on about as much current as needed by a fifty Watt bulb. The improved blade design and setting direct the air forward, so that the velocity is the same at the center as at the tip. It operates at a relatively low speed and is particularly effective where there is not too great wind resistance from the outside. There is a choice of two speeds with this type of ventilator. The lower is reversible, while the higher draws the air out only.

Considerable choice in size and price is possible when one selects ventilator *C*, to keep the kitchen cool and up-to-date. The manufacturers of this line claim to be the only ones who guarantee their product for a full five years. These fans may be bought separately; with adjustable panel—either wood, glass or metal—for insertion in a window, or, in the wall box type, to be built directly into the house.

ALTERNATING CURRENT

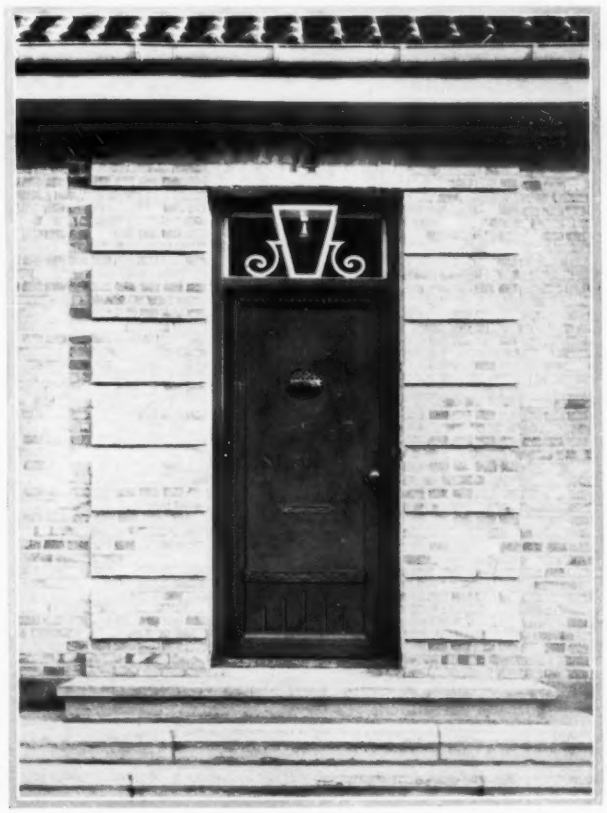
Where the fan is to run on alternating current, the 9, 12, or 16 inch size may be installed, with capacity ranging from approximately five hundred to 1575 cubic feet of air per minute. The nine-inch blade is finished in dull brass, the larger models in black enamel. If the current is direct, only the sixteen-inch fan is available. A feature of the larger fans is the speed regulating switch.

The twelve-inch fan of *D* sets in a metal window panel, with inserts of a translucent substance to let the light through. The

(*Continued on page* 118)

If you are planning to install a motor-driven ventilator in your home, we will be glad to give you further details on request. Address the House & Garden Readers' Service, Graybar Building, 420 Lexington Avenue, New York City.

Sigurd Fischer



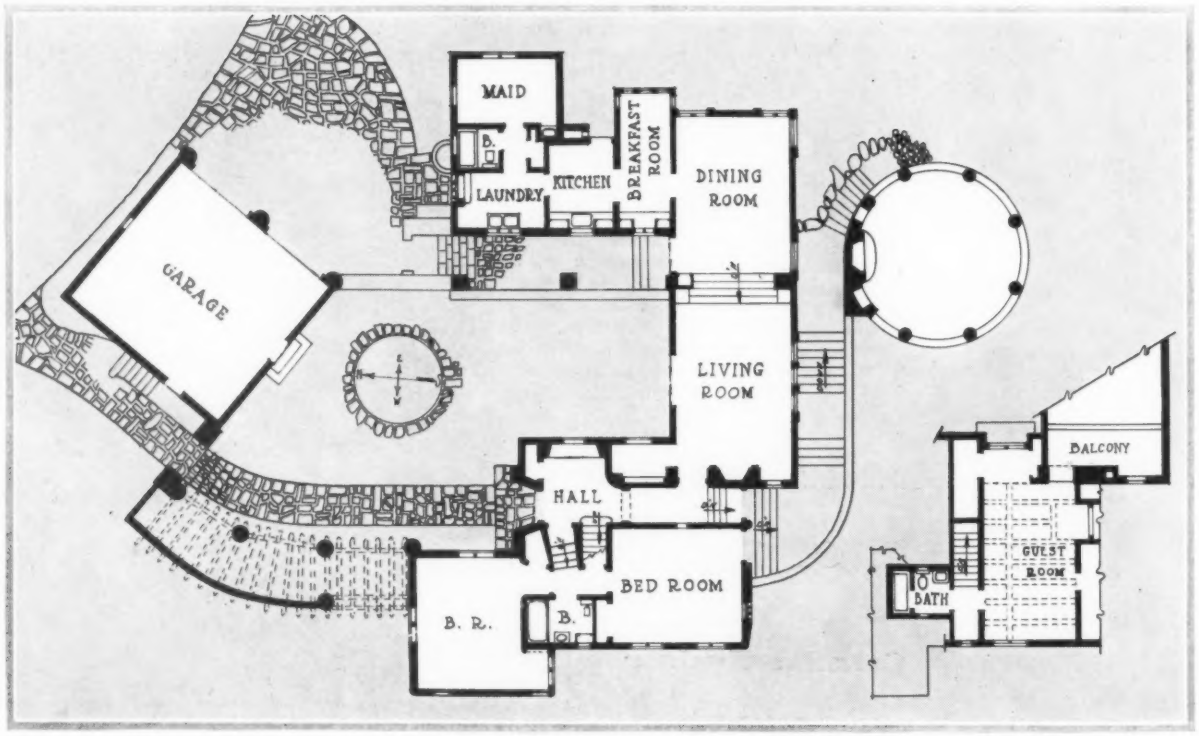
The residence of Niels Fischer, at Ryvangen, Copenhagen, Denmark, is a charming example of small Danish residences now being erected. With its buff brick façade blending in with the reddish tiles, its deep brown entrance door and shutters and contrasting white window frames, it presents a restful picture from the street. On each side it is flanked by garden walls, with service doors giving access to kitchen and garden. Thus is privacy attained. The rear elevation, which faces south, is built to take advantage of sunlight, many windows filling this façade. The main entrance door, being the most elaborate feature on the house, shows how an able architect can achieve distinction without great expense. Often a limited building budget develops the architect's ingenuity. If the owner himself, as in this case, cooperates with the architect, the process of building and the finished house will be satisfactory to all concerned

A Modest House In A Suburb Of Copenhagen

Cornelius Seydner

Architect

Miles Berne


MAID
LAUNDRY
KITCHEN
BREAKFAST ROOM
DINING ROOM
GARAGE
LIVING ROOM
BALCONY
HALL
BED ROOM
B. R.
B.
GUEST ROOM
BATH

Because of the varying grades on the site, the home of Mrs. Margaret Shelby Fillmore was literally wound around the top of the hill, with the main rooms placed to command views of Los Angeles and the Pacific beyond. Its architecture, a characteristic Californian mixture of several styles, has been executed in whitewashed hollow concrete blocks, stucco and hand-split shingles. The view at the top of this page shows the entrance court and the silhouette of the roof lines and chimneys with their decorative chimney pots. To the right is the entrance door from the garden. The scrolled pediment is of molded plaster. At the left can be caught a glimpse of the living room windows facing the view. At the bottom of the page is an elevation of the garage from the garden. This garden affords shelter from the sea wind and is given privacy from the public road by the garage and adjoining wall. On the opposite page is the entrance gate to the garden from the road. The stairs lead to a storage balcony in the garage. The roof of this house is insulated against heat, a necessary provision in lower California. In the kitchen and breakfast room the floors are of cement tile. All sheet metal is copper. Roy Seldon Price, architect. The garden was laid out by Benjamin Morton Purdy, landscape architect

Roy Seldon Price
Architect

Rambling Plans Mark This Picturesque Home Set On A Peak In Beverly Hills

Colonial New England Affords The Inspiration For A Guest House In Georgia

The problem of a family of boys and girls fast growing up can be solved in various ways—the house may be enlarged to give them ample space for their friends, or the parents can discreetly move to other quarters or, as in the case of this family in Atlanta, a house can be built for the children. It is set not too far from the main residence. The design was obviously found in Salem and it has been carried out with fidelity to the detail of white picket fence, stained clapboard and casement windows. The generous open fireplaces are in the Southern style. An old plantation bell by the dooryard path serves to warn the younger generation of the approach of friends—or parents

Tebbs & Knell

In plan this guest-children's house is simplicity itself: upstairs are the bedrooms, downstairs a large living room and small kitchen. As the architecture of the structure is primitive Colonial, so the furnishings are early American. At one end is a large fireplace with its usual crane and its bake oven. Pewter dishes and dish covers are ranged over the mantel and along the end wall. Rag rugging and hooked rugs are laid on the floor. The dining and play table is of the old trestle type, with attendant benches. At the end opposite the fireplace a center of interest is made by setting an old round stove behind a grille and flanking it with shelves for old china. Beyond this is the kitchen. This guest house is on the place of C. V. Rainwater, at Atlanta, Georgia. Decorations by Porter & Porter

Daly & Crooly

Architects

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

MEDICINE cabinets have been electrified. A light fixture is attached to each side of the welded steel cabinet in a model recently brought out. These fixtures are said to be scientifically placed to cast the best light on the mirror and the person before it. A convenience outlet is provided in the frame below for curling iron or other appliances. Lights are controlled by a separate switch. This wired cabinet with its four outlets is served from one outlet box.

French plate glass mirrors, plain or beveled and etched are offered. Cabinet doors swing on invisible hinges which provide for stopping the door before it strikes the fixture. Plate glass shelves have bulbed edges. Fixtures are finished in white enamel, nickel plate or chromium plate. Of recess type, these ingenious cabinets are offered in a wide range of sizes and colors. They have been passed by the National Board of Fire Underwriters.

HOME BLACKBOARD

AS easy to cut and handle as lumber, a blackboard material, composed of layers of long, tough, wiry spruce fibre, is well suited to home use in the nursery, attic playroom or basement den. The surface used is composed of pulverized slate, carborundum and a non-fading coloring, either blue-black or dark green. After the surfacer is applied to the fibre, it is ground to a smooth finish that will wear for years.

Light in weight and moisture proof, the material is one-quarter inch thick; it is easily placed on a wall or mounted in a frame. It is guaranteed for ten years and widely used in schools. Stock sizes are from one to twelve feet long, from three to four feet in width; larger units are available. Unfinished moldings and chalk troughs, ready to finish in any desired color of stain, may also be purchased.

If a fireproof product is preferred, one may procure a unit having a gypsum base or one with an asbestos-cement base. As paint may be applied to the surface of these blackboards, colors of the spectrum, letters of the alphabet and the numerals from one to nine are often applied. In other cases boards are lined in white for use in scoring bowling, archery, shooting and other contests. Useful tack boards for displaying maps, photos, charts and such like are also available in this material.

STAIRWAY SWITCH

FOR dark cellar or attic stairs there is an automatic light switch that is operated by the weight of the person going up or down. When the foot is placed on the top step of cellar stairs or the bottom step of attic stairs, one or more electric lamps are lighted on the stair and in cellar or attic.

Upon ascending from the cellar or descending from the attic the weight again put on the step puts out the lights. Thus safety is promoted and one cannot forget to turn off the lights. Wiring can be so arranged that cellar lights will be turned on when a basement door is opened from the outside. When two or more persons are in the cellar and one goes upstairs the switch can be blocked so that the lights will not be extinguished. It is inexpensive and quite easily installed.

FOR THE PORCH

A BUILT-IN mail receiver with a sharply inclined chute extending through the house wall is big enough to take any mail, magazine or newspaper, rolled or flat, from the postman or newsboy outside and deliver it, inside, in a wall basket. This is but one of three functions performed by this gadget.

The outside hinged cover forms the background for the street number of the house or for the name of a professional man. Numerals or letters are raised, white porcelain enamel, cemented to the plate; they are two and a half inches high, easily seen sixty feet away.

Over the outside installation is a hooded light, using a 10-watt lamp; this illuminates the house number and sheds a soft glow over the porch floor and steps. The house is readily identified by this means and the approach is made easy and safe.

Mail and newspapers are protected against injury and loss. One does not have to step out into snow or rain to retrieve them. A draft through the chute is prevented as the outside opening has a raised edge that fits snugly against the number plate.

The light is controlled from within by a snap switch; an indicator on the switch plate warns whether or not the lamp is lighted. The hood over the lamp is removable, making lamp replacement a simple operation. The light shows best when placed about four feet above the porch floor.

Size of the exterior face of the combination is 11″ by 7¾″. The design is classical. All parts are of solid bronze. The chute, painted inside and out, is of galvanized iron. Any good electrician can handle installation. When ordering give house number, thickness of wall and finish desired. The receiver comes in old iron, vert antique and natural bronze.

GAS FLOOR FURNACE

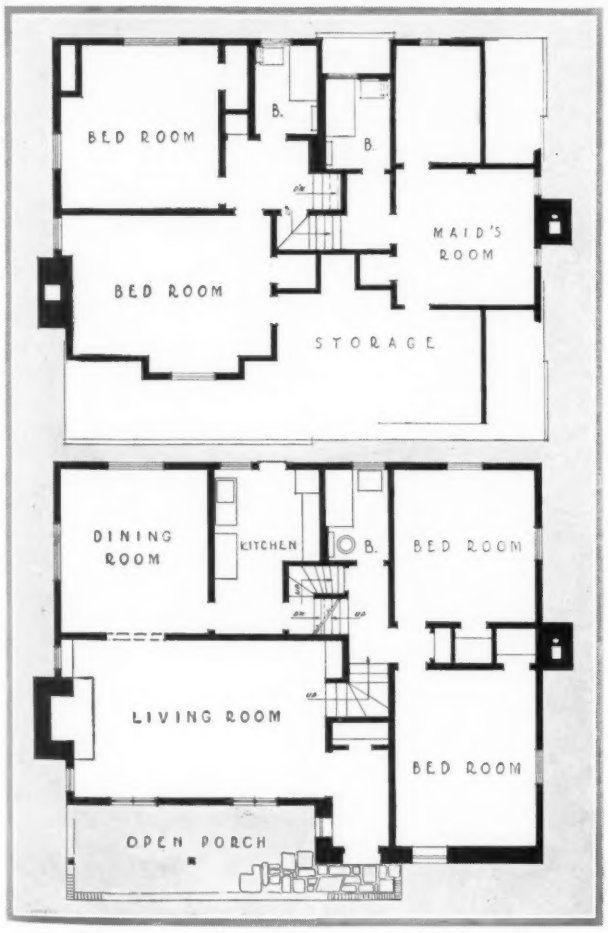
A MINIATURE pipeless furnace offers the small home owner warm air gas heating without disturbing present room arrangement; installation is made in from six to twelve hours. Capable of heating groups of rooms opening into each other, or serving as an auxiliary to the main heating plant in larger homes, this unit affords an instantly available circulating flow of fresh warmth.

Being installed under the floor, between two joists, no space in the room is required. Lighting and controlling of burner and pilot are done from the floor register. The hot gases pass through welded heating chambers and out to the vent. Room air is warmed and sterilized as it passes through separate passages. Gas is fed to the burner through a valve carrying a gas orifice and an adjustable air mixer. No roaring noise accompanies combustion.

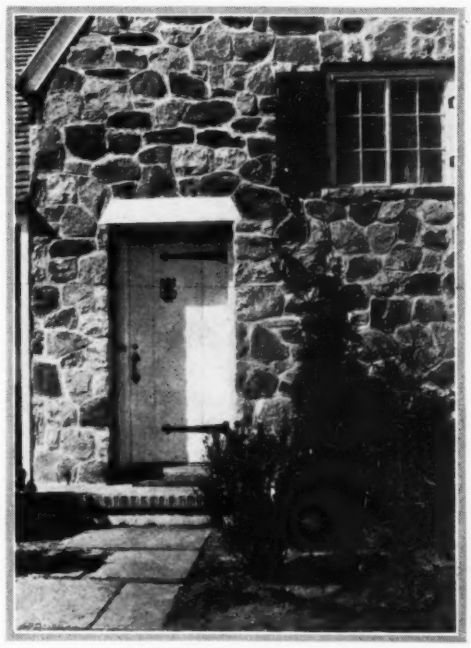
Control is governed by pilot and key, the gas supply being turned on or off at the register. This floor furnace may be had equipped with an electro-manual spark lighter; a key turns on the gas which is

(*Continued on page* 116)

Schuyler Carteret Lee



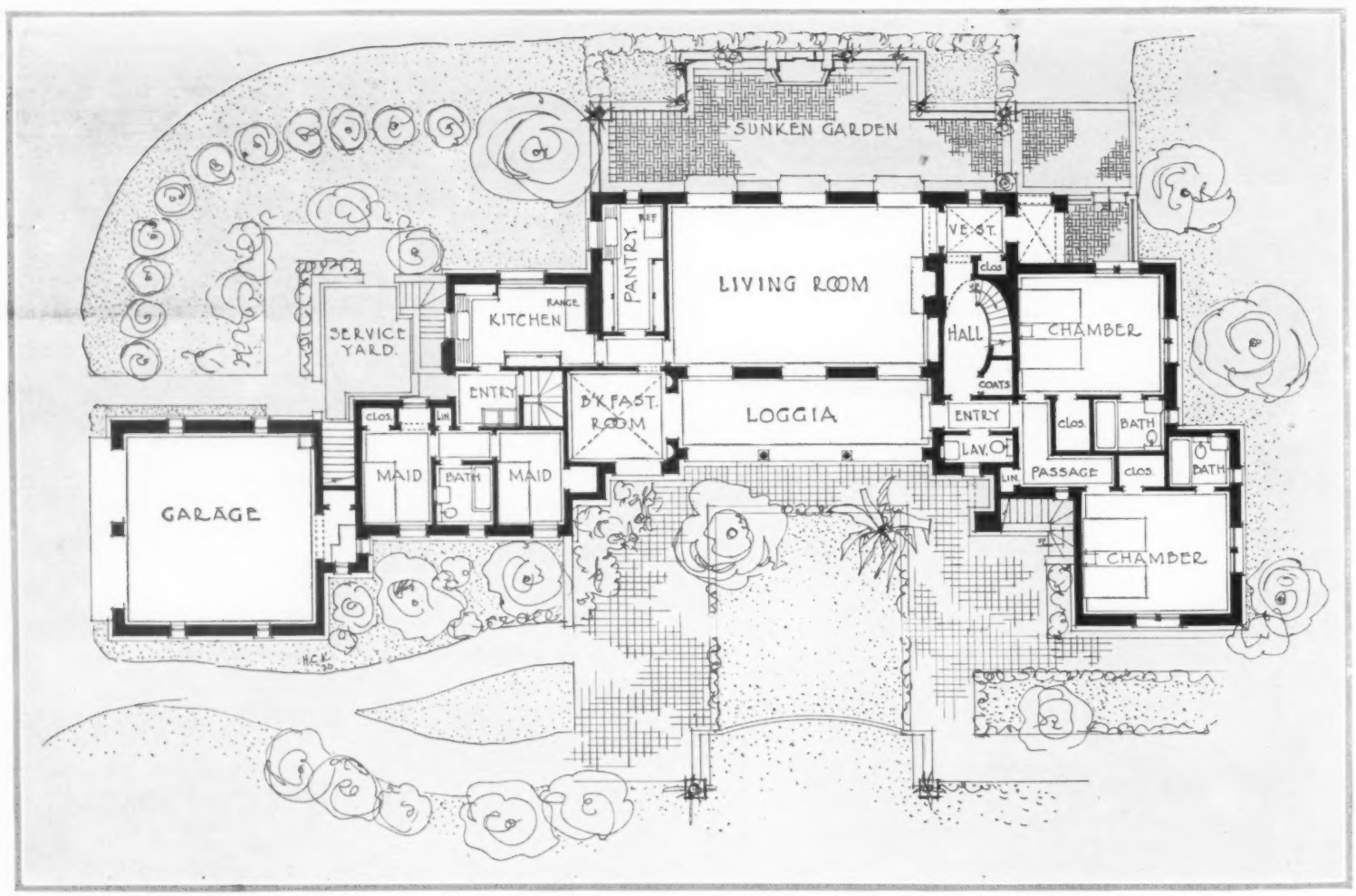
In her farmhouses built prior to the middle of the 18th Century, New England has an architectural heritage as worthy of perpetuation as that of any country. For such small suburban dwellings as the home of William A. Del Mar at Greenwich, Conn., illustrated here, no better precedent could have been selected. The plans show how the architect has turned the slope of the site to excellent advantage. Living room, dining room and kitchen are on the entrance floor. Two bedrooms and a bath are adjoining but on a slightly higher level. The upper portion of the house is likewise broken into two levels —the maid's room and bath occupying the highest point

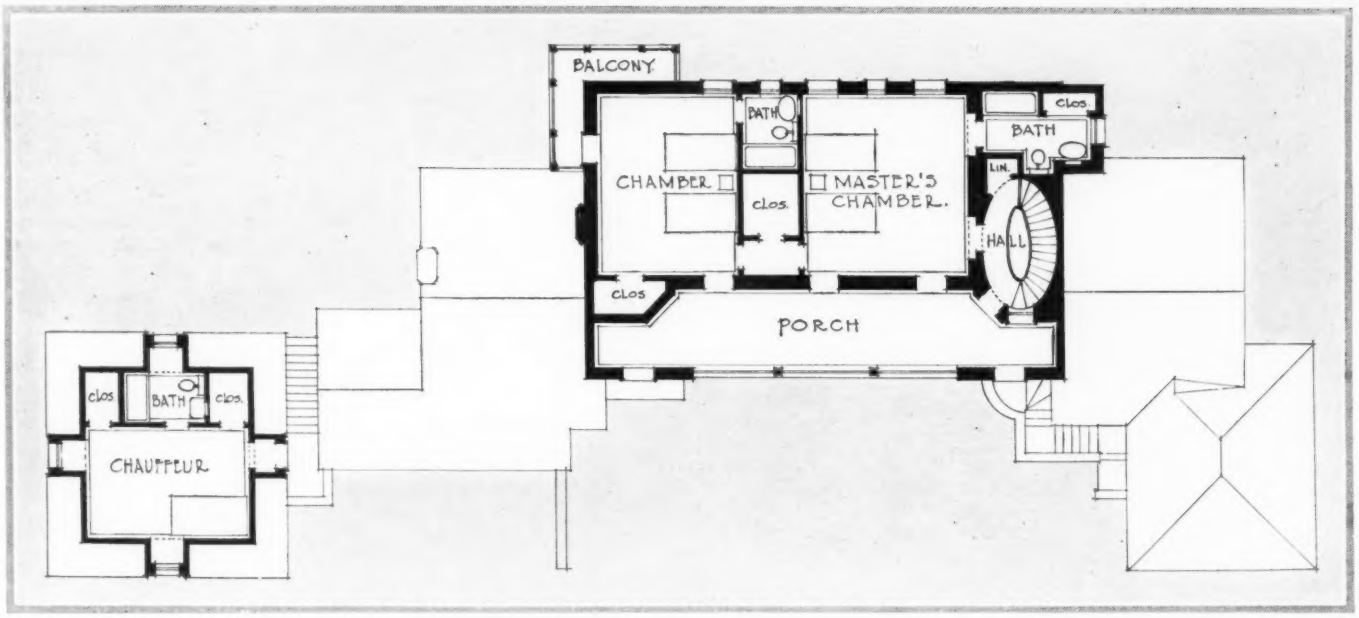


The Early American Spirit In A Small Connecticut House

C. C. Merritt

Architect


SUNKEN GARDEN
PANTRY
REF
LIVING ROOM
V. ST.
CLOS
HALL
CHAMBER
COATS
SERVICE YARD
KITCHEN
RANGE
ENTRY
B'K FAST. ROOM
LOGGIA
ENTRY
CLOS.
BATH
LAV.
LIN.
PASSAGE
CLOS.
BATH
CLOS.
LIN.
MAID
BATH
MAID
GARAGE
CHAMBER
H.G.K. '20



The Mountain Lake, Florida, residence of Joseph R. Ensign is carried out in the Mediterranean style, the customary vernacular of this state. Walls are stucco and roofs are of Spanish tile. Beginning with a centrally placed living room and adjoining loggia, connecting units gradually lead to the rear, partially confining terraces and garden. While conveniently disposed, all departments are well segregated. Guest rooms are to one side of the living room, service rooms to the other. The master's suite is on the second floor. Where a sunken garden is indicated on the plan, it was found expedient to break through the drive shown on the opposite page. In the foreground of the photograph above is the service yard wall

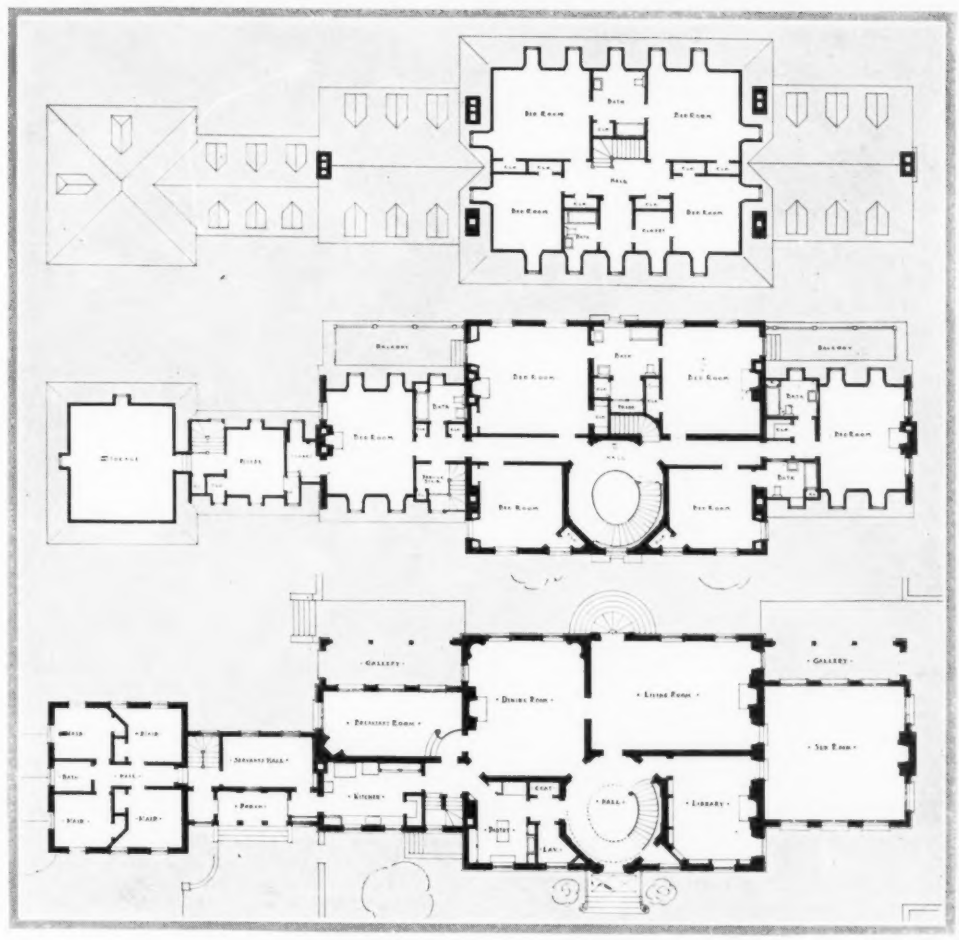
Franklin Abbott, Architect

Developed In The Typical Mode Of Our Southeast

A James River Georgian House Adds Its Beauty To The Old Dominion

Much of the glory of the interiors in Georgian houses is found in the doorways and other architectural woodwork. A great feature is also made of chimney breasts and the ceiling moldings. On this page is shown, at the left top, the doorway from the living to the dining room, with fluted narrow pilasters and a carved chair rail on each side. Above is a cupboard in the dining room, and below, the chimney breast and paneling of the dining room. To the left is the breakfast room which opens on a gallery, as a covered terrace is called in the South

H. Bagby

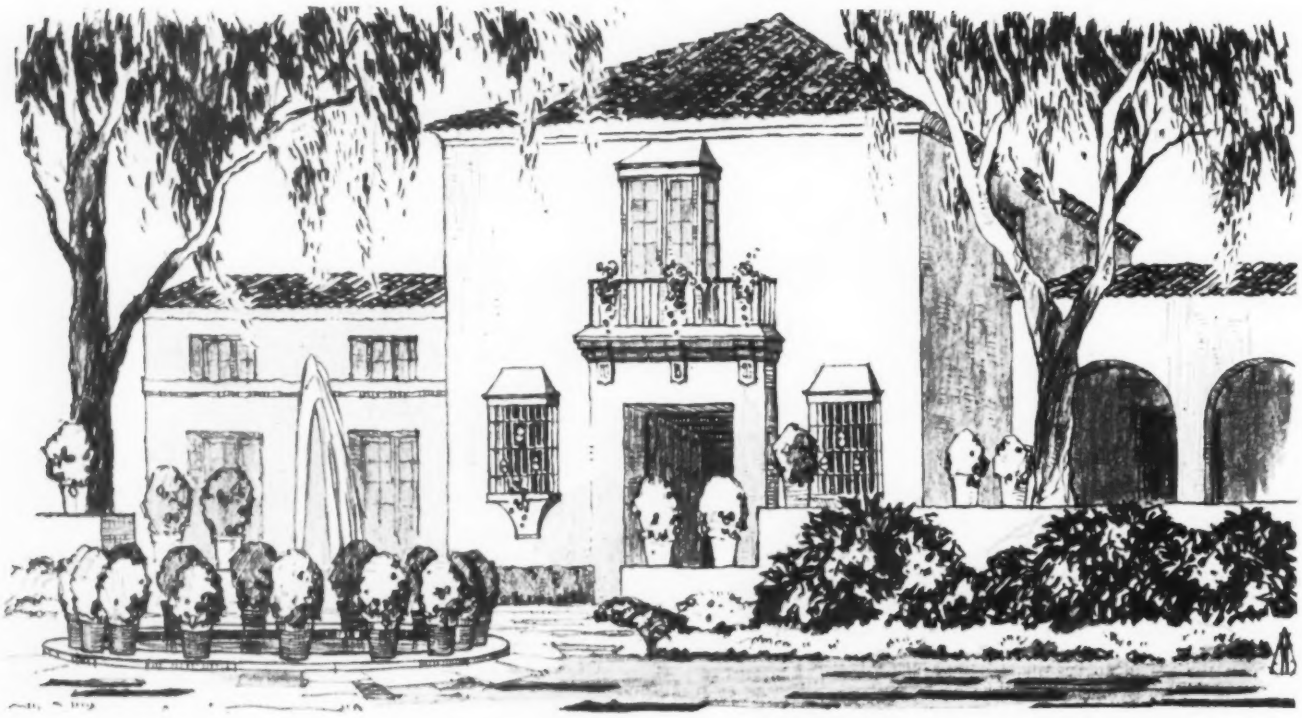


The home of H. W. Ellerson, at Richmond, Va., follows the splendid tradition of Georgian architecture that made the houses along the James River such important American contributions to the architecture of the world. Its materials are red brick, slate roof and white trim. The design is fairly well balanced: from the main body of the house, which contains the family rooms, extends on one side a sun room with a bedroom and two baths above, and on the other a longer wing in which the service and servants' rooms are located. Balance is given the south front by the two galleries with arch motifs repeating the rounded tops of the windows on these two wings. The glory of this façade, as in all houses of this type, is found in the doorway, reached by steps from a flat stretch of lawn, and elaborated with a broken pediment

Duncan Lee

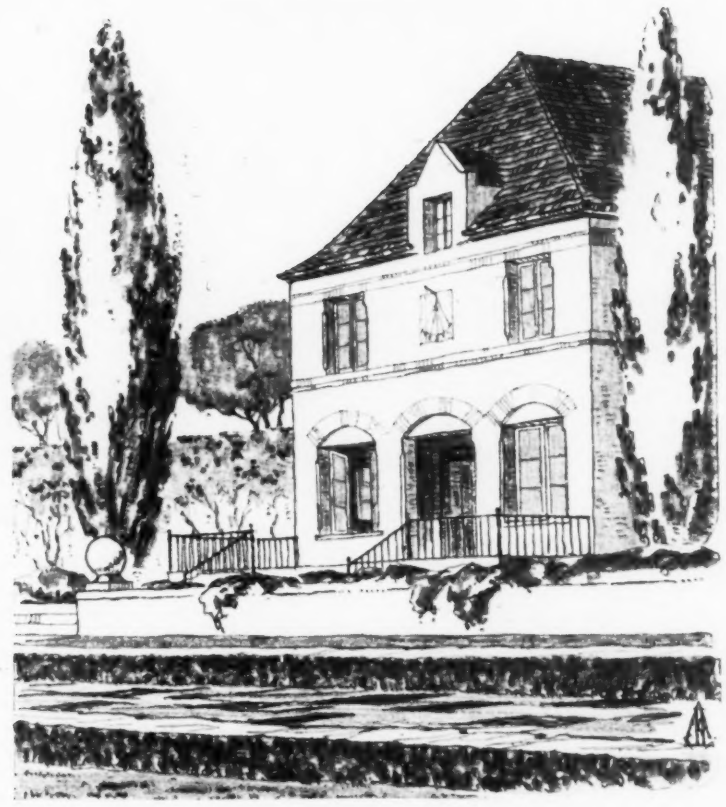
Architect

Windows And Doors Combined Make Architectural Features

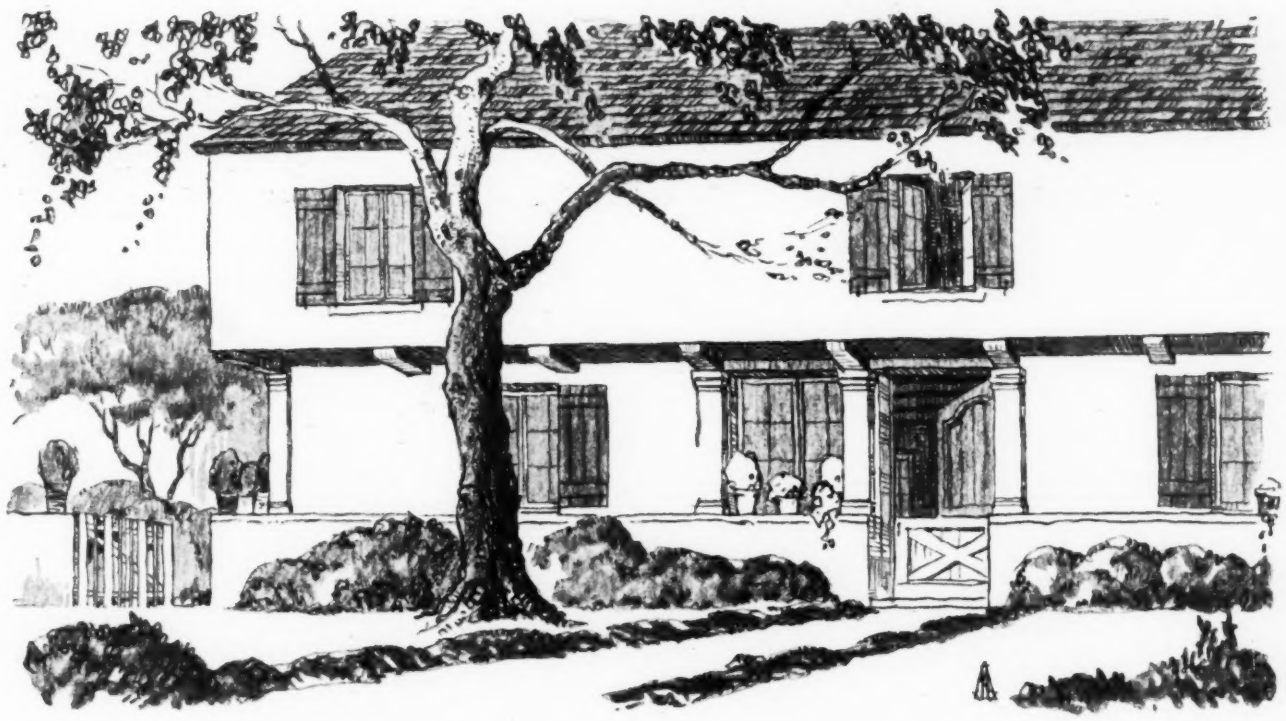


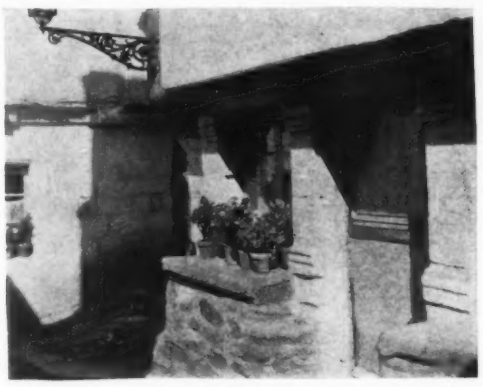
For the house located on the seaside, lakeside or some rocky slope where it is impossible to introduce color by means of planting, this Belgian suggestion from Coolkerke, near Bruges, may be profitably applied. Here the bricks are whitewashed, except above the windows and door where they remain their natural red. The roof is red tile; the shutters are painted apple green and the base a deep red. In the drawing it is suggested that there be a band course of unpainted brick above the door and windows, and that the shutters carry out a paneled design between the door and windows across the front of the residence

The combined door and window treatment of the house shown in the photograph at the lower corner of this page is typical of Ronda, famed for being one of the most picturesque towns in southeastern Spain. The Spaniard needs grilles on the street façade to exclude intruders, a feature which, alas, is becoming more pertinent and necessary to the modern American house. However, with or without grilles, the window-door motif can be as much an asset to any American home as in its native Andalusia. Here it is applied to a country house suitable for the environment of Florida or California



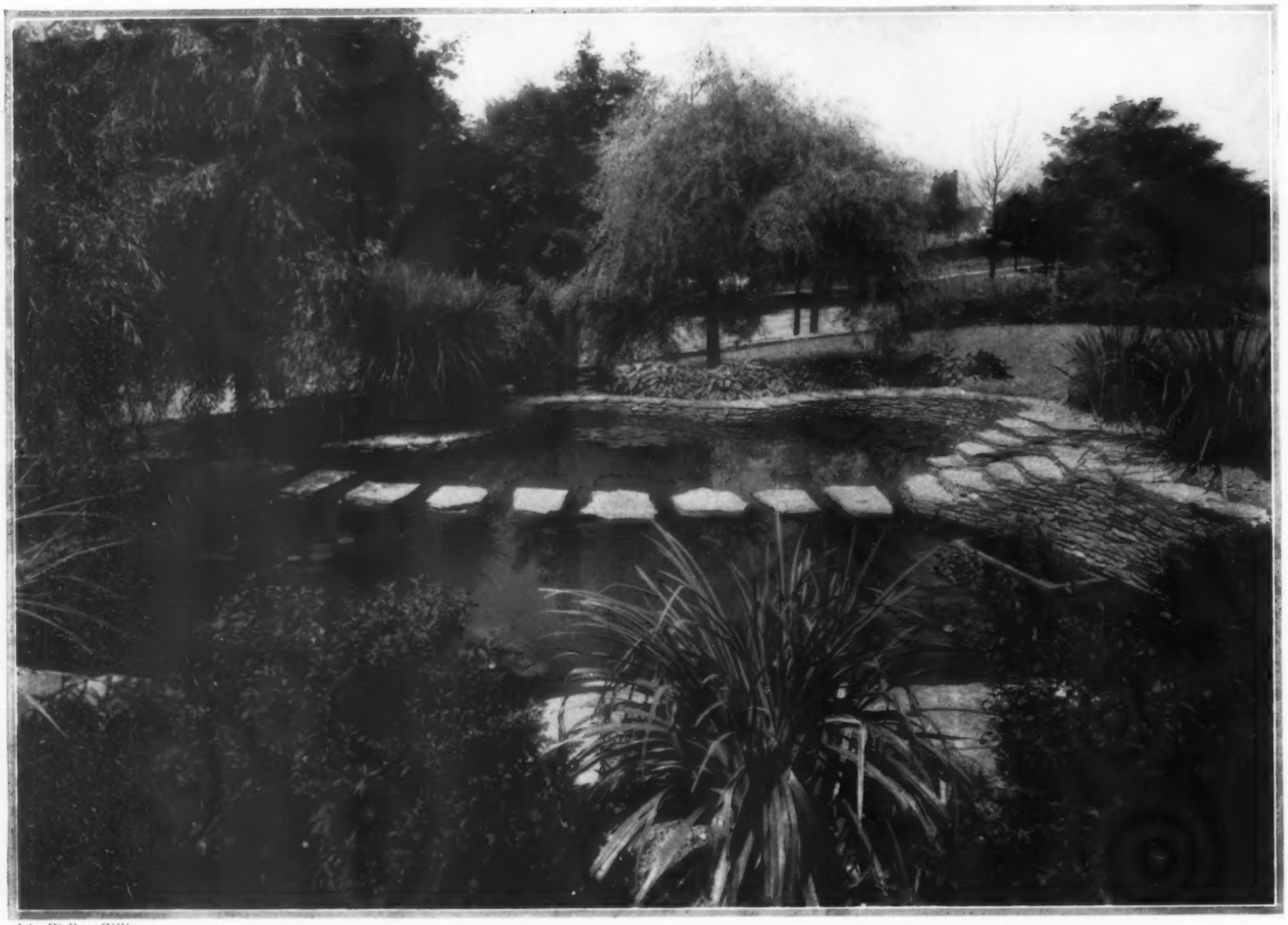
Designs From The Continent Applied To Four Homes Here



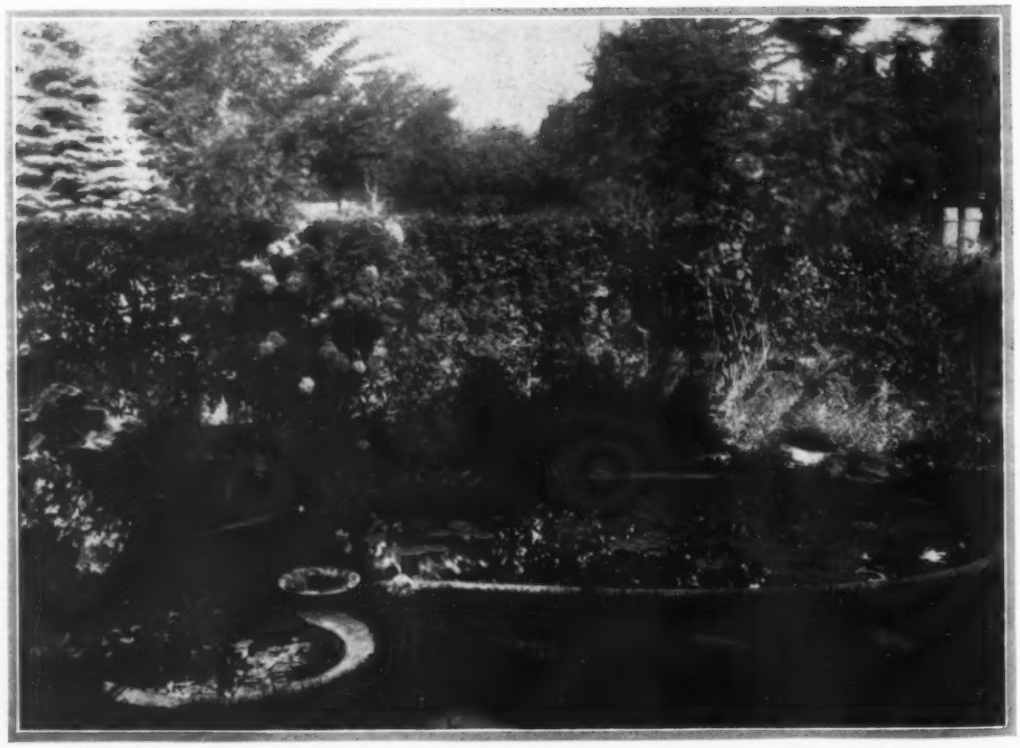


Bruges has a pleasant faculty of endlessly varying the treatment of doors and windows —all very sensible and inexpensive to emulate. In the photograph it will be noticed that the jambs (or sides) of windows and doors are slightly cut off at 45°, while above them is the suggestion of a segmental arch. For the city house on a narrow lot there are stimulating ideas in this façade taken as a whole, as shown in the drawing. These adaptations of foreign architectural features to the American home are part of a series appearing for the past six issues and created for House & Garden by Gerald K. Geerlings

For the house which is allowed to ramble over a plot favored by gnarled old trees, the intimate qualities of the Brittany house may render good architectural service. In the photograph, taken at Auray, a tan granite window sill resplendent with Geraniums is flanked by gray painted woodwork and set in a background of cream-colored plaster. The drawing indicates a possible application. The horizontal accent is purposely given not only to make the overhanging second story seem more suited to the site, but to provide an opportunity to continue the sill with its ledge for plants the length of the house



John Wallace Gillies



Informal garden pools depend for their design on the situation selected for them and the types of plant material one wishes to grow both in the water and about the edges. Both these pools have approximately the same curves. The large one, on the place of Albert M. Swank at Johnstown, Pa., is executed in the ledge rock of the neighborhood. A feature has been made of the Japanese stepping stones. The smaller pool, on the grounds of Miss Mary Grupe, Ellensburg, Washington, was executed in cement. It is deepest at its narrow end. The water trickles in over a pile of lava rocks and is fitted with a stop-and-waste outlet to protect it in winter months. The margins are enhanced with proper planting. Both of these pools have sufficient depth of water—one foot is essential—for growing Waterlilies

A Large Informal Pool And A Little One

Questions Readers Have Asked And Our Answers To Them

I AM enclosing a plan of my house and lot and asking you if you will landscape the rear lot for me. Front and foundation are landscaped. I'm anxious to have the lot open all the way back.

The lot is now divided by an evergreen hedge and the north side I'm using for Roses. The rear north next alley for chicken garden, etc., and the south two-thirds of the rear lot has nothing on it which can't be moved except a pecan tree, which I have shown on plan. My idea is to screen the alley on west and vacant rear lot on north with a hedge, as both are unsightly, and I very much want you to help me plan a pretty planting for the rest of the lot. I do want room for about 18 Roses.

I have a variety of bulbs (Narcissus) some Iris and a few Tulips, 6 clumps of Peonies and that's about all. Of course I want a place for annuals (things which cut well and stand this climate).

The hedge dividing yard from garden can also be moved should you desire it.

D. T.

You will note the layout plan which we have drawn on the sketch that you sent in. We did not name the shrubs and flowers which the plan calls for because we are not familiar with the plant material available in your particular locality, and feel that your regular nurseryman will be able to assist you in the wise selection of plants.

The evergreen hedge should be the same material as the existing hedge. Tulips may be planted in the cut-flower beds and followed by annuals. The spring bulbs in the shrubbery borders may be early Tulips and Narcissus. We feel that there should be a shrub planting along the property line next to the street in order to create a feeling of privacy and enclosure and make of this area an outdoor room where you can entertain your friends. The flowering trees may be fruit trees.

THE water supply of my home out in the country comes from an ordinary dug well which had always been satisfactory until the droughts of the past two summers caused it to run very low. At the present time there is so little water in it that we are obliged to be very careful of the amount we use in the house, to which it is brought by an electric pump which fills a pressure tank.

I am considering having an artesian well drilled to take the place of the present arrangement, as I understand that dry weather does not affect one of this kind. Can you advise me if my information on this point is correct?

L. G.

Theoretically a good artesian well is unaffected by surface conditions of rainfall, but in actual practice it often is lowered by severe droughts. Probably the inflow of water at the lower levels remains practically unchanged, but the supply nearer the surface decreases. The result is that the level of water in the bore of the well falls more or less, although there is no danger of the well going dry because of deficient rainfall.

This situation calls for careful consideration of the problem presented by the pumping system which draws the water from the well and delivers it to the house. No pump of the suction type that we know of, whether built on the turbine or the piston principle, can lift water through a vertical distance of more than about thirty feet; many of them find their limit at twenty-three or four. Consequently, if the water in the bore falls below this distance the system becomes useless until the level rises. In such cases the real answer is to install the much more expensive "deep-well" type of pump, which has a pipe and plunger extending perhaps a hundred feet down into the well and will deliver water in ample quantity.

Our advice would be to have the well drilled and tested for rate of inflow at, say, twenty feet below grade, as well as the "deep-well" test which is usually made. If this upper inflow is at the rate of seven or eight gallons a minute a good suction pump will probably meet all the needs of an average sized family. Otherwise we would advise careful consideration of a deep-well pump.

I AM about to restore a clapboard, shingle-roofed house of rather good New England Colonial type, about a hundred years old. The roof lines will not be changed, but the shingles themselves are over twenty years old and must be replaced.

Is there any way in which I can secure the delightfully irregular effect of a roof covered with old shingles, and still have them new and weather-tight? I hate to fall back on the mechanical smoothness of an ordinary shingle job, but fear there is nothing else to be done.

L. G. B.

It is more than likely that the answer to your problem will be found in the use of heavy hand-split shingles which, due to natural curves in the grain, tend to be irregular in surface and of varying thickness at the butt. Such shingles, laid in courses by men who know their business, give a roof texture which is very durable and, after weathering, has much of the feeling of old, warped shingles.

ENCLOSED is a rough plan of an apartment which we have leased for this fall. It is to be repapered and we are allowed the privilege of choosing our own designs. The woodwork throughout the apartment is ivory and the floors are natural finish.

Most of my furniture is Colonial reproductions, and a few antiques, which I am acquiring gradually. The living room, which must be used as a combination living and dining room, is rectangular and has three windows on the north end and one on the east. It is about 12 x 18 feet. I have a 9 x 12 foot Oriental rug in green with touches of rose and gold in it, a sofa upholstered in green mohair, two old fashioned chairs upholstered in mulberry antique velour and a large wing chair done in a small Colonial pattern tapestry. There are a mahogany gate leg table and four Windsor chairs which I use for meals, and a spinet desk. This comprises my living room furnishings except some écru marquisette curtains which I should like to use. What color and design wall paper and draperies would you use in this room? What other small pieces of furniture would you suggest to supplement the things I have? And what arrangement of furniture?

The hall has no windows. What color and pattern would you suggest for the wall paper? And what pieces of furniture? I had thought of using a toile paper here.

The bath is small and has one window. Walls are the same neutral tan shade as are found throughout the apartment. The fixtures, floor and wainscoting are white. What color shall I have the walls and ceiling painted—what kind of curtains?

In the bedroom to be occupied by my five year old daughter, I have a draped dressing table which must be redraped, an old chest of drawers, a mirror and a single bed in walnut finish. What kind of wall paper, bedspread, curtains and drapery for dressing table do you recommend? Also how should I fix the closet in this room to hold her toys, clothes, etc.?

T. V.

We have marked on your plan the approximate places for the various pieces of furniture in your living room. We would also suggest that you study the lead article in the September issue of House & Garden, which is on the arrangement of furniture in living rooms, illustrated with photographs and sketches.

In addition to the furniture you already have, we think you need a pair of small tables to put at either end of the sofa to hold lamps. Then a wall-paper screen placed behind a table and easy chair at one end of the sofa will form an attractive grouping and will also serve to conceal the door. With one or two additional small tables for smoking accessories, and possibly a chest of drawers to hold table linens, you should have sufficient furniture.

As this room faces north and east, it would be advisable to paint the walls and woodwork a warm yellow, using curtains of chintz with a yellow ground and deep rose and green in the design. This scheme will make the room appear lighter and will also harmonize with the colors in the rug. Or you might use a wall paper shown on page 121 of the April issue of House & Garden. This paper has a light écru ground, a lattice design in deeper écru and small modernistic flowers in two shades of green. With this the curtains might be of plain green glazed chintz trimmed with narrow pleated ruffles in rose and écru. Put a slip cover of the chintz on one armchair and cover the other in deep rose red damask or a narrow green and buff stripe.

On the same page in this number you will find a scheme for a hallway based on a landscape paper with a pale blue ground. With this the woodwork should be painted buff or one of the greens in the paper. In the matter of furniture, you need a small console table with a mirror above, one or two straight chairs, and, if there is room, a small settee. If you use a toile paper in red and cream, paint the woodwork cream, use a red carpet, or a hooked rug in which there is considerable red, and either Early American furniture in maple or French provincial furniture in fruit woods.

Paint the walls in the bathroom blue-green with the ceiling a lighter tone. Curtains here might be of peach colored permatex with green bindings. Bath towels and bath mat should be in peach color.

On page 121 of the April issue there is a charming wall paper suitable for a child's room.

(*Continued on page* 118)

The Gardener's Calendar For October

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Garden Goodness For after all, my brothers, it is the wisdom and goodness of gardening which make it such a deep and enduring happiness. It is thankfulness, reverence and love which make our gardens dear to us from childhood to old age.—*Dean Hole*			**1.** This is an excellent time to put into execution any changes in your garden such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help in planning the work and keeping the alterations in correct relation.	**2.** All shallow rooting plants should be afforded the protection of a winter mulch of manure. This applies to Strawberries, Raspberries, Blackberries, etc. With Strawberries, manure should not touch the crown but ought to be dug in deeply where the roots can benefit by its presence.	**3.** Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the Plums, Cherries and other pit fruits which are likely to do better if they are planted in the very early spring.	**4.** The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the past two years, fall plantings have given better results than where work of this sort was done in spring. Water thoroughly and use supports for trees over 5'.
5. 16th Sunday after Trinity. Start mulching Rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under. Oak leaves are excellent.	**6.** Don't neglect to get Hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried for several weeks out-of-doors to facilitate rooting before bringing them into the house.	**7.** Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubes and moved to a barn, garage or other frost-proof place where they can go on ripening without harmful interruption.	**8.** Celery must be kept hilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives Celery flavor. When storing in a trench for the winter, be sure to provide drainage.	**9.** St. Denis. Dig up and store all tended bulbous plants such as Gladioli, Dahlias, etc. These must be stored in sand or saw-dust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential. Gladioli can usually be wintered successfully without packing.	**10.** Don't neglect successional sowing of the vegetable crops planted in the greenhouse. Lettuce, Cauliflower, Spinach, Radishes and Beans require seeding about every two or three weeks in order to insure a supply all winter. Even a small greenhouse can produce many.	**11.** A few roots of Parsley, planted in pots and placed on the kitchen windowsill, will keep any ordinary family supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter. Sunlight, water and a fair degree of warmth are needed.
12. What about some bulbs for house forcing to bloom about Christmas time? Paperwhites, Pottbaker Tulips, Narcissus and various other early forcing bulbs may be grown successfully in the house. Any of the stores selling bulbs can tell you how to handle them.	**13.** Carrots, Beets and other root crops should be gathered and after the tops are removed, they can be stored in trenches out-of-doors or in a cool cellar. If stored outdoors they should be protected from the frost. Indoors, be sure they are in a fairly dry, dark place.	**14.** If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables, such as Radishes, Spinach, Beans, etc. These things may be sown now, to yield welcome fresh crops during the winter months without recourse to the stores.	**15.** This is an excellent time to destroy any aphids which may be on the White Pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest. Unless aphids are destroyed they may do considerable harm to the trees.	**16.** Stop feeding the Chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers. For extra-large blooms, disbud regularly, as you do with Dahlias.	**17.** Joseph Stayman, originator of Stayman Winesap Apple, born 1817. Any changes in the flower borders should be made now as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.	**18.** St. Luke. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critical period with these trees and they need care, especially after such a dry summer as we have just had.
19. Don't forget to plant a few of the more hardy types of Narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings. See page 83 of this issue for fine new varieties.	**20.** When husking Corn any exceptionally fine ears should be set aside and saved for seed next year, as the probabilities are they will transmit some of their superior quality. The ears should be hung up in some dry place where the mice will not reach them.	**21.** After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the scale pests. Unless freed of scale trees and shrubs become weakened.	**22.** Hydrangeas, Bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material. Give them only enough water to prevent drying out.	**23.** Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers as soon as they are discovered, because they are sure to infect other sound ones which are in contact with them.	**24.** Start now to collect all the old leaves, bringing them to one point. Do not burn them because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure sheltered corner. Mixing soil and some lime with them will hasten their rotting.	**25.** St. Crispin. Shut off and drain all irrigating systems and other exposed plumbing pipes and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze, they will burst, due to the expansion of the water.
26. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor Chrysanthemums with paper or other light, easily handled material at night. This will prevent their being damaged by the cold and add materially to the life of the flowers.	**27.** Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper, storing them in boxes in a dark, cool place. Be careful that they are not bruised and that all of them are free from grubs.	**28.** St. Simon and St. Jude. Arrangements should be made to protect the Roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them and stabilize temperatures.	**29.** Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind with a few supports may be used for this purpose. Cheesecloth and laths make a good cover.	**30.** A. J. Downing, America's first great landscape architect, born 1815. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed. If the plant dries up too quickly, plunge the entire pot in water.	**31.** Hay thrown over tender garden crops such as Eggplant, Peppers and Lettuce will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them down by its weight, and remove it carefully by hand.	

○ Full Moon, 7th day, 1h. 56m., evening, E.	First Week: Warm and dry, light winds
☾ Last Quarter, 15th day, oh. 12m., morning, E.	Second Week: Rain followed by clear and cool
● New Moon, 21st day, 4h. 48m., evening W.	Third Week: Killing frost, then warmer
☽ First Quarter, 29th day, 4h. 22m., morning, W.	Fourth Week: Rain and wind, stripping the trees

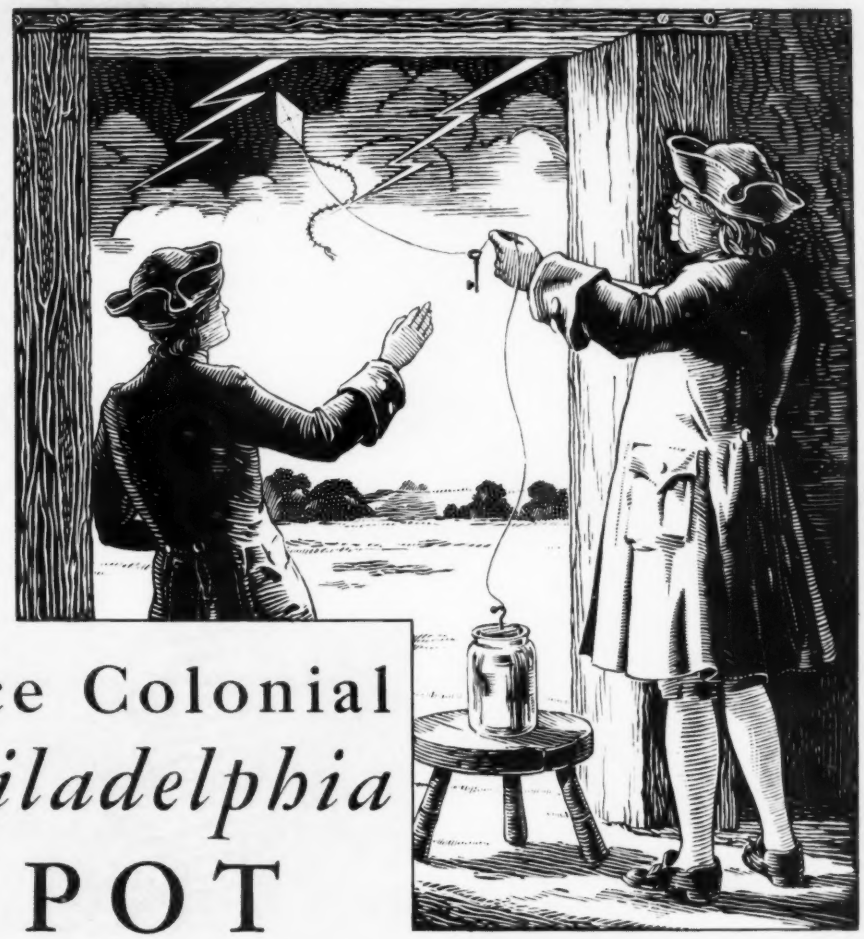
As Old Doc Lemmon Said One Day Last Week—

"There's them thet hates to see the fust frost come in the fall, b'cause it's the beginnin' o' the end o' the garden; but me, I don't feel thetaway. 'Course, I miss the flowers an' the fresh veg'tables an' the like o' thet, but it allus seems to me thet the frost makes up for killin' them things by the fine smells it puts into the air.

"Ye see, it ain't until after a good sharp night hes turned the Dahlias black thet ye git the real scent of an orchard. Seems like there must be somethin' in frost thet kind o' ripens the in'ards of apples an' fallen leaves an' hay stubble, makin' 'em meller so thet they give up their souls, like, same as a good punkin pie when it's just out o' the oven. There ain't no richer, fatter, tastier smell in the world than the one ye git when ye go pokin' 'round in an October orchard, an' if 'twasn't for the frost ye'd miss just about all of it, I calc'late.

"An' it's the same way in the White Birch thickets, an' amongst the Bayberry an' Cedars on Bald Hill, an' down along the crick marshes after sundown. Each one o' them places hes its own special smell after a night o' white frost, an' ev'ry one of 'em's good for a human bein's heart.

"I s'pose mebbe it's b'cause these autumn smells takes me away back over the years, thet I hanker after 'em so much. To me, they're like a hull kittleful o' mem'ries, simmered down an' seasoned just right with the salt an' spices o' the past. Thet's why I allus take a good, long sniff when Old Mister Frost comes along an' sets 'em on the table."



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French Directoire tôle urn in yellow enamel; ring handles swinging in lions' mouths; the pierced tray on bun feet. Courtesy Nancy McClelland, Inc.

Decorated Tin From Many Lands

(*Continued from page* 67)

King, Gumley & Turing, are known to have made four fine large, tin grease pans japanned in red, decorated in silver and hung with silver chains from the King's large double-branched sconces to catch the candle grease. Birmingham work is as notable for its fine decoration in colors on tin as it is on *papier mâché*. Many artists who later achieved considerable success had a splendid early training in decorating these japanned tea-trays as well as trays and other objects in *papier mâché*.

The trade of japanning was a flourishing one in England long before the introduction of *papier mâché*, and in fact, *papier mâché* work was in many cases merely taken on by the japanning works as the fashion spread. It is interesting to see the same styles of decoration applied at various periods to such dissimilar materials as iron, *papier mâché* and tin; tin being the latest comer to gain popularity in the japanning trade.

In Scotland, as in England and America, the work of the tinsmith and pewterer often overlapped. In the late 18th and early 19th Century in Scotland, the white-ironsmiths (tinsmiths) also made pewter. In the 17th Century, white-ironsmiths, as they were then called in England, were constantly encroaching upon the pewterer's trade. The American craftsman was long a jack-of-all-trades, and a pewterer was not only a tinsmith but also worked in brass and copper, German-silver and japanning. He was a plumber as well, not only in the first years of the 19th Century but as late as the 1830's.

Rustic girandoles, candelabra and lanterns; vases, jars and clocks; desk accessories and tea-trays do not tell the whole story of decorative tin. So skilful and talented were the toy makers in Germany and the Netherlands that we find veritable *objets d'art* in their figures of tin and of pewter. Tin toys were very common as early as the 17th Century. The French *bimbelotier*, like his German *confrère*, was a recognized worker in both tin and pewter. What gifted artists many of these toy workers were, and how masterfully they forced this stubborn metal into the subtle folds of a cloth coat sleeve, can be seen in the extraordinary little figures of picturesque characters, especially peasants, which were shaped by their agile fingers.

If you know tin only by what some modern mechanic has done with its smooth sheets in a tubular waste-basket or a four-sided jar, a little acquaintance with the work of the older craftsmen will show what we may still expect where there is a will and an inspiration.

The decorative work on japanned tin follows quite generally the decorative styles noted on the more costly *papier mâché*. The minute particularity of these styles on tin remains to be chronicled by some patient researcher, as Dickinson has done for English *papier mâché*. But the general character of the decoration fits clearly into the decorative periods: Louis XV and XVI, Directoire, Empire and Louis Philippe; with their English interpretations in the 18th and 19th Centuries, and the Victorian floral and romantic slant of later days. Nor were we free from these influences in our American work, no matter how naïve and untrained the painter. The more untrained, the more dependent was he on some bouquet or flower border copied from some publication—in the 1830's and 40's as likely as not something from his wife's copy of the *Godey's Lady's Book*, or transfer (decalcomania) patterns, to which is attributed the downfall of original decoration on *papier mâché* as on tin and chinaware.

As our contribution toward a more complete classification, we have noted:

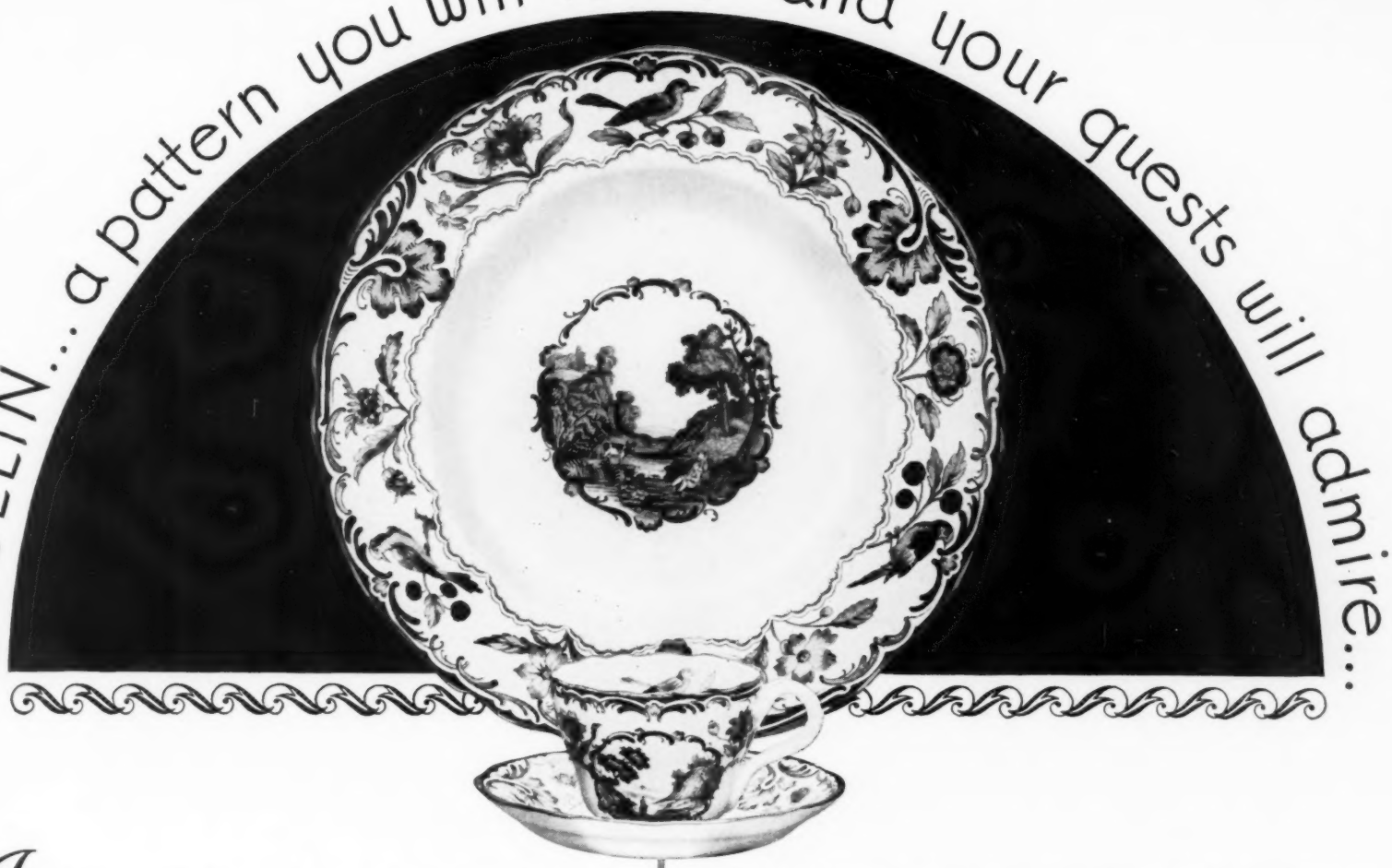
American: Pans with floral decoration, 19th Century; curtain holders, ties or tie-backs, of Rococo design in *repoussé* and gilded; trays with shaped edges decorated with the Goddess of Liberty and Eagle. Coffee and teapots, tea-caddies or canisters, bread and fruit dishes, measures, egg-boilers, boxes for documents, etc. were decorated with painted designs in late 18th and early 19th Century, and later by stenciling on bright-colored grounds. A Pennsylvania type of decoration was hammered in a neat punch pattern but not perforated.

Dutch: 19th Century work included many decorated articles—covered boxes, covered chestnut urns; lamps with paintings in oval reserves and sprays of flowers on a cream ground; candlesticks; baskets in unusual shapes, decorated with flowers in the Chinese manner in gold, cream and black on a black ground; black and gold beakers on a crimson base, similarly ornamented with flowers and leaves.

English: 18th Century Georgian kettle and charcoal brazier, decorated

(*Continued on page* 108)

GOBELIN... a pattern you will love, and your guests will admire...



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Decorated Tin From Many Lands

(*Continued from page* 106)

with large flowers and foliage in gold and silver shading to white. Japanned 18th Century tea-caddies sometimes had shaped feet made of gilded tin. Sealing-wax red was a popular color for coffee urns. An 18th Century ewer is decorated with sprays of flowers on a mottled crimson ground, 10½″ high. An oval tray, about 1780, with pierced gallery, has the center decorated with a basket of fruit and flowers in natural colorings on a tortoise-shell ground. A tray, about 1830, carries a central bouquet of colored flowers, shaped border with gilt foliage, 28″ x 21″; a similar example is 18″ x 14″. On a tray of about 1840 are sprays of flowers and a pair of flying phoenixes on a ground half japanned and half gilded, the scrolled foliage in gold, 24″ long. Another tray, mid-19th Century, with shaped edge, is decorated in the center with a fountain, bird, and flowers. Jardinières were made in pairs as in France; one with serrated edges, gilded side handles, the body decorated with a band of grapes and foliage in gold on a black ground. 19th Century dish covers, in sets, were decorated with colored flowers enriched with gold, on pale green or other ground and edged with gold. Pairs of lacquered vases, early 19th Century, were of the 8-sided Chinese type with bulbous bodies and flaring necks, painted with reserves enriched with pearl insets and gold, 25″ high.

FRENCH WORK

French: Trays: early 19th Century, ground simulating palissandre wood, painting in cream and gold, corners with floral decoration on Persian blue ground, 19¾″ x 16½″. Another, with ogee border, fruit and floral design on tortoise-shell ground. Shaped border, dark brown ground, naturalistic flowers in colors, gold arabesques, 21″ x 17″. Shaped rim enriched with gold, black ground, an urn of brilliant gold and crimson flowers with pearl insets. Brilliant coral-red ground, gilded foliage, oval reserve in center painted with Napoleonic subject, 24″ long. Brilliant coral-red ground with stenciled gold grape-vine, central oblong reserve with painted seaport scene, 24″ long. Empire tray decorated in red and gold on a dark green ground, medallion with formal flowers and palmettes, 28″ long. Brilliant red ground, sprays of flowers, view of Stamboul in shaped reserve, 22″ long. Restoration period, early 19th Century, oblong type, children dancing, 23″ x 29″. Oval shape, landscape, 23″ x 29″. Directoire style, lacquered in terra-cotta or cream ornamented in period style, 18½″ x 13″; another with diaper stenciling on black ground, ivory and gold raised border, oblong with cut corners, 28″ long. Provençal examples—early 19th Century, naturalistic floral design with tropical bird on gold ground, 23″ x 29″; design of flowers and foliage with tropical bird in many colors and gold on black ground, 24¼″ x 15″. Snuffers' tray with floral ornament. *Cachepots*—to hold flower-pots; 18th Century, oval, with low shaped scalloped edges and end handles; painted with landscapes in ovals in the style of Hubert-Robert, and floral arabesques in gold on dark green ground, 12″ x 8″; another, late 18th Century, Directoire style, flaring square beaker type, green, with mythological statuette in relief on one side, winged lion's paw at each corner, the whole resting on a square base, 11″ high. Directoire egg-boiler, bright red and gold, 7″ high x 10″ wide. Jardinières: 18th Century, Louis XV style, sprays of flowers depending from portrait medallions with bows of ribbon, *Rocaille* borders and bases with winged cupids, gilded handles, height 12″, width 8″; another, 1800, red lacquer with gilded borders and handles; Directoire examples, oval with scalloped rims and open handles, *chinoiserie* decoration in reserves on blue ground, 12½″ long. Lamps: late 18th Century, bracket type, a terminal figure with classic helmeted head, argand burner; Directoire table lamps, column type in red and gold, green and gold or black and gold, from 20″ to 29″ high. Directoire lantern with brackets, painted and gilded. Directoire wall clock case in black and yellow. Set of tie-backs, mid-19th Century, gilded *repoussé* grape-vine ornament.

Italian: Lacquered *tôle* was used for hot-water urns, decorated in colors and gold in *chinoiserie* designs, with lion ring handles, early 19th Century. A fruit basket, lacquered in blue, from Venice. A circular basket, black and gold, lacquered red inside. Tray, about 1820, shaped like a large leaf, decorated with sprays of flowers on a dark brown ground, 31″ x 23″. Sconces, to which mirrors gave added brilliancy, and chandeliers in the Empire style were not infrequent.

Persian: 18th Century rose-water sprinkler, pear-shaped with tall curved neck and flaring mouth, figured medallions and branches of flowers, in gold on black ground, 17½″ high.

Spanish: Examples either decorated in Spain or in England for the Spanish trade. Early 19th Century, oval tray, bordered by pierced trellis-work. Another tray, painted with groups of flowers and fruit on a dark ground, 18½″ x 15″. Oval tray, with painting illustrating "The Finding of Moses," 25″ long.

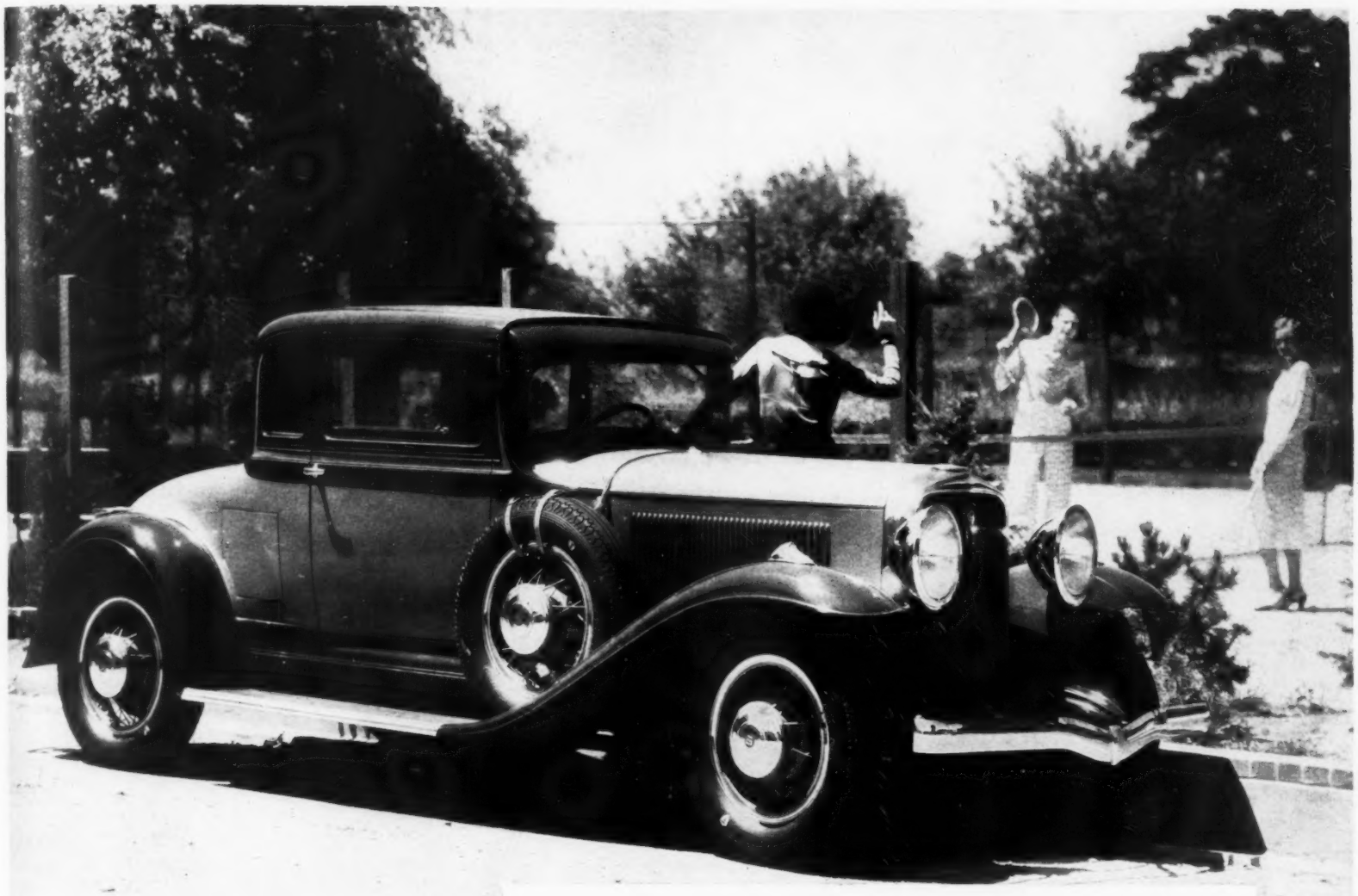
Welsh: Work from Pontypool, Rhyl and Usk painted by artists who had been trained in china factories and who decorated the tinware with similar designs.

THE ORIENT

But the record of tin is not complete without some word of its Oriental accomplishment. In Persia, tin was applied ornamentally on various metals, as was pewter. We find it lining a brass bowl or ornamenting the carved iron handles on removable shop fronts. We find it on a chiseled bowl of the 18th Century, decorated with conventional foliage, and on another bowl with its typical ornamental band of Arabic inscription. *Cuivre étamé*, the French call this work of tin on copper.

In Kashmir, tin is soldered on copper in the inimitable designs of that country. The ground is filled in with a

(*Continued on page* 114)



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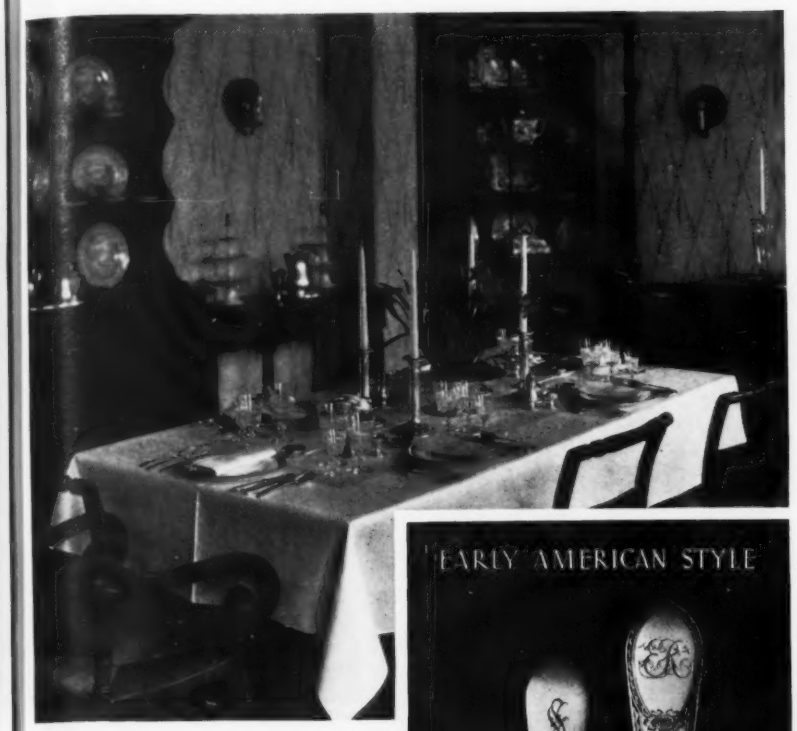

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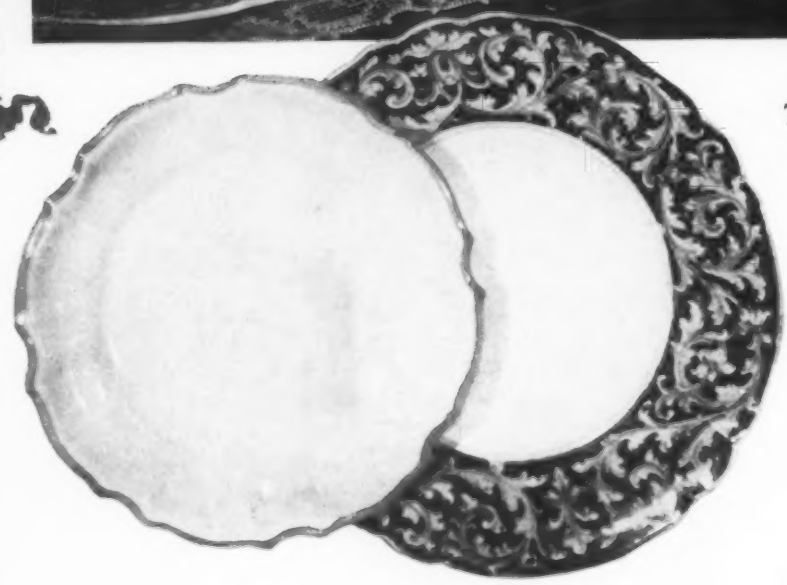

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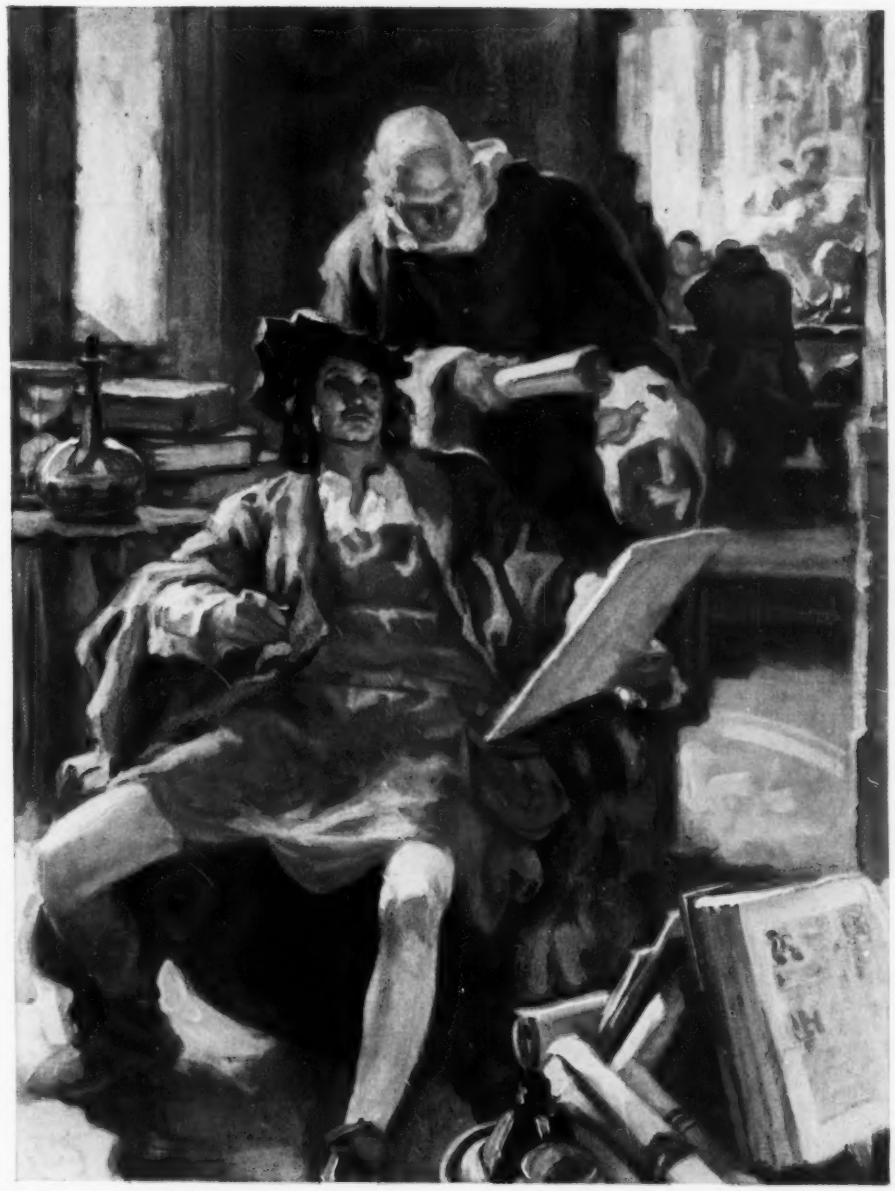
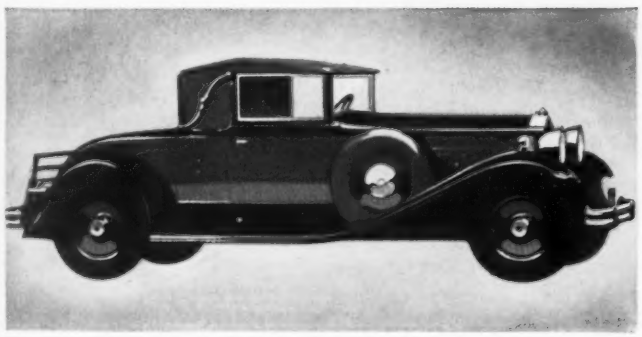
BRANCHES IN NEW YORK & CHICAGO



For a discriminating clientele

For the Gonzagas, Medici, Strozzi and other great families of medieval Italy the best artists were constantly employed to decorate both written and printed volumes. Like the 16th century illuminators, Packard today produces its best for families of taste and discernment—builds motor cars for those in a position to know and enjoy truly luxurious transportation



ASK THE MAN WHO OWNS ONE

Packard families, in the great majority, keep their cars. Whether they own the costliest of individual custom creations or models of the more moderately priced Standard Eight, they continue to *drive* their Packards with the same good judgment that prompted the original *purchases*. This is but natural. Those of ample means are seldom extravagant. And when a Packard—of any model or any price—is driven for a period approaching its full, useful life the reward is luxurious transportation at truly economical costs. Packard, of course, makes it desirable for owners to keep their cars. The fundamental and unchanging beauty of Packard lines protects the owner's investment. A Packard in its fourth or fifth year of operation is as much a Packard in beauty, comfort and distinction as on the day it was delivered. The new series Packard cars—Standard, DeLuxe and Individual Custom Eights—are not exceptions. More powerful, refined and improved throughout, they are the finest cars Packard has ever offered. But as usual they embody no radical changes in appearance—and they will be unmistakably and luxuriously *Packards* throughout their long and distinguished years of pleasurable service.

PACKARD LUXURIOUS TRANSPORTATION

"Sleep under the North Star"

© 1930—N. S. W. M. Co. . . . Interior Decorations: Courtesy, Nancy McClelland, Inc.

BLANKETS have come very definitely under the control of Style. The old days, when a blanket was a blanket and nothing more, have passed. Today, blankets are largely chosen for their adaptability to very definite decorative schemes in bedroom and boudoir. Sometimes harmony is wanted; sometimes contrast.

But whatever the effect desired, the quality of the blanket—the fineness and purity of the wool that goes into it—is a prime consideration; as are also surface beauty, finish, lustre, delicacy and correctness of color.

When a blanket possesses all these attributes in highest degree, it is perfect. Measured by this test, all North Star Blankets are perfect.

It was the beauty of North Star Blankets that made blankets available for decorative purposes, even as for nearly seventy years they have been preferred for their purity and cozy warmth.

NORTH STAR

PUREST WOOL

Blankets

Sizes—(Single and double) from smallest crib, 32″x42″, to extra large, 90″x108″. *Purity*—Absolute, both as to wool and dyes. *Colors*—Loveliest of the pastels, duo-tones, two tones, plaids and solids.

Weights—All, from lightest summer to heaviest winter. *Whites*—The whitest of whites, plain or bordered. *How to Buy*—Insist on blankets with North Star Label.

NORTH STAR WOOLEN MILL COMPANY
MINNEAPOLIS, MINNESOTA, DEPT. H. 3

Please forward, post prepaid, copy of your new North Star Blanket Catalogue in Full Color.

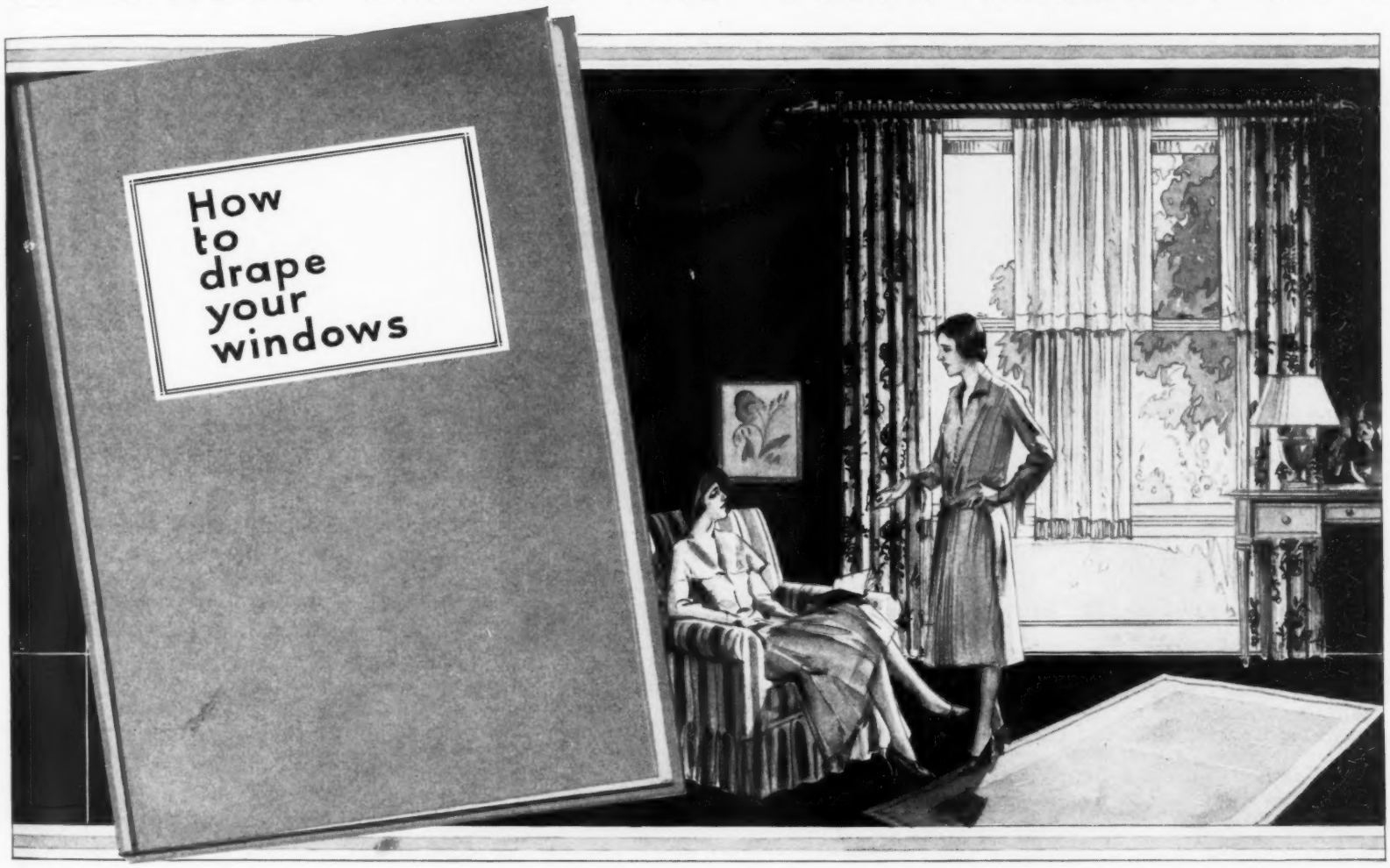
NAME .....

STREET .....

CITY ..... STATE .....

THIS AMAZING BOOK
Answers Every Draping Question

. . . ACCEPT WITH OUR COMPLIMENTS THIS 80 PAGE GUIDE TO WINDOW DRAPING AND COLOR HARMONY . . . .



WHAT is the correct length for draperies? What color scheme shall I use? Are valances used as much as formerly? How shall I drape my sun room windows?

How often have you asked yourself similar questions? How frequently have you longed for a better understanding of design and color harmony so essential to charm in the home?

To bring this knowledge to you—to enable you to plan and execute the most simple and intricate decorative schemes, Mr. C. W. Kirsch, leading authority, has prepared an amazing book—a veritable storehouse of facts, that answers every question—solves every window and door draping problem.

The title "How to Drape Your Windows" is descriptive of the book's contents. Back of it is an ideal that governs all Kirsch creations—a conviction that the place we call home, be it ever so humble, is worthy of all the charm and beauty that can be bestowed upon it.

With the thought in mind, that circumstances differ, that every home should harmonize with the personality of its occupants, that economy must frequently meet beauty more than half way—Mr. Kirsch imparts the most cherished secrets of color harmony and attractive drapery treatments.

This priceless information has been made available to you without cost or obligation. We offer it to you in a beautiful 80 page book—a practical and easily followed guide, that suggests the correct draping for windows of all types and suited to any decorative theme.

As you turn the pages, delightful pictures in color will entrance you. Puzzling questions will find a ready answer. The draperies you have perhaps tired of take on a new charm. The joy of creating—of transforming, as though by magic, the ordinary into the superb, will be yours.

Illustrated, also, is the complete line of Kirsch Drapery Hardware. The many styles of Kirsch Kraft Extension Curtain Rods, Kirsch Better Wood Poles and Cornices—notable for exquisite period design and color harmony, Kirsch Kraft Atavio Work in cast aluminum and the Kirsch Kraft Perfected Draw Cord equipment.

To secure your copy of this remarkable book, simply fill out and mail the coupon below. A limited edition makes it advisable for you to act without delay.

And when you receive the book—ask your Kirsch dealer to demonstrate this superior line and extend the benefit of his experience. But—by all means—mail the coupon today.

Kirsch
DRAPERY HARDWARE

KIRSCH COMPANY
201 Prospect Ave., Sturgis, Michigan, U. S. A.

You may send me free the new book by Kirsch, "How to Drape Your Windows."

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City..... State.....

Sheraton Mahogany Arm Chair, No. 273 · Chippendale Mirror No. 832, in Mahogany and Gold · No. 507, Mahogany Pedestal Table (right)—Duncan Phyfe design

The mellow charm of 18th Century American and English Furniture, its distinguished simplicity, the atmosphere of genuine hospitality which it evokes . . . these are the happy attributes which Richter Furniture brings to the modern American home. Richter Reproductions are replicas of famous 18th Century pieces, faithful in spirit, in detail and in beautiful workmanship. *Send 10c for booklet illustrating 150 fine pieces. Richter Furniture may be purchased through your architect, dealer or decorator.*

Early 19th Century English Mahogany Directoire Table—No. 830

RICHTER
FURNITURE COMPANY
510 EAST 72ND STREET · NEW YORK
In Chicago—820 Tower Court
In Los Angeles—Voigt & Caldwell, 548 South Spring St.

Decorated Tin From Many Lands

(*Continued from page* 108)

black composition in imitation of the more costly Indian *bidri* work of silver. In the northwestern Provinces of India, at Moradabad, tin is similarly soldered on brass and cut through to the brass in floral designs, which are thus outlined in the yellow brass below the tin ground in simple line work, or the tin is cut away in places and the ground filled in with a black composition as in the Kashmir ware. The true Indian *bidri* ware is made on a metal ground variously composed of copper, lead, zinc and tin engraved and inlaid with silver on a blackened ground, or occasionally one of dark olive green. In the modern Indian ware, ancient patterns are still wrought in floral and foliage designs, both in tin and brass, resembling silver and gold, on a black ground. In Kashmir, the old exquisite and minute shawl patterns are still worked on copper trays, jugs, vases and bowls.

Colors For Modern Rooms

(*Continued from page* 82)

which only these two colors are used, with the rest of the picture in tones of silvery gray and black.

The following color schemes were suggested by well-known prints. To be successful the colors should be carried out in the exact hues and proportions as those in the print.

LIVING ROOM

"One of Ten Famous Women Authors"—Utamaro. Silver background, tan, yellow and black, accents of green and pale tan-red.

Walls: Silver paper applied in squares.

Woodwork: Painted tan.

Floor: Deep tan carpet with large black bear rug in front of hearth.

Mantel: Dark gray marble, framed in olive green.

Curtains: Yellow chiffon printed in silver. Over hangings of black velour.

Furniture: Davenport covered in dark tan velour. Large chairs in yellow velour. Two small tables of polished acacia wood, one table of ebony.

Lights: Lamps with tan-red pottery bases and silver mica shades. One lamp of nickel and alabaster for indirect lighting. Wall lights will also be nickel and alabaster.

Accessories: Books, cigarette boxes, etc., olive green, yellow, tan-red and silver.

DINING ROOM

"The Woman at the Well"—Haranobu. Henna, pink, yellow-green—accents of blue and crimson.

Walls: Salmon pink wood fiber. Large window extending from ceiling to floor of opaque glass and nickel in modern design.

Woodwork: Painted yellow.

Floor: Modernistic rug in grays, yellow and salmon pink.

Curtains: Gray voile embroidered in white. Draw cords of bright blue and crimson.

Furniture: Table and chairs of Persian walnut. Chair seats, henna. Sideboard, Persian walnut with green marble top and nickel handles.

Accessories: Vases on sideboard, blue and crimson pottery. Glassware on table, blue. Dishes, white with silver pattern. Knife and fork handles, ebony.

BEDROOM

"Girls Gathering Mulberry Leaves"—Utamaro. Tan, yellow, green, blue and lavender.

Walls: Antique egg-shell finish.

Woodwork: Same as walls. Wall niches for beds painted in lacquer design of green leaves.

Furniture: Bird's-eye maple.

Floor: Modernistic rug, patterned in blue, lavender and green.

Curtains: Glazed chintz in modern design, in yellow and blue-green. Bed covers of lavender and blue-green silk.

Accessories: Deep blue perfume bottles on dressing table. Other accessories colored parchment, black and green.

BOUDOIR FOR YOUNG GIRL

"Woman in Bathrobe"—Yeisho. Turquoise blue ground, deep blue, yellow, black, magenta and parchment.

Walls: Modernistic inlay pattern of parchment and turquoise-blue straw. Niche, deep blue outlined in yellow.

Woodwork: Yellow.

Floor: Floral design rug with deep blue predominating.

Curtains: Parchment voile airbrushed with magenta.

Furniture: Chair of ebony upholstered in yellow. Cabinet of palisander and sycamore. Table of palisander.

Accessories: Lamps, pottery, pictures, flowers, etc., magenta, yellow and black.

STUDIO

"Kisokaido View"—Hiroshige. Red, green, yellow, blue, black and gray.

Walls: Painted gray. Stairway of wrought iron.

Woodwork: Dark gray.

Floor: Dark green. Rug deep grayed Cochineal red.

Curtains: Cochineal red, tan and green.

Furniture: Lemon wood with bands of ebony. Tops of tables and cabinets, green marble. Chairs upholstered in red, green and tan materials.

Accessories: Lamps, pillows, etc., deep blue, yellow and Cochineal red. Lights in the wall niches are covered with parchment.

New 1931 Sterling by Gorham

"THE HUNT CLUB"..

Being used by Masters of Four Famous Hunts

Middleburg
Norfolk
Harford
Onwentsia

Also being bought by some of the smartest women in America for both town and country homes

THE BRILLIANCE and elegance of the Hunt Breakfast inspired this new 1931 Gorham Sterling—"The Hunt Club."

Already this distinguished, sparkling pattern is being used by the masters of famous hunts—sportsmen renowned as royal hosts.

Daniel C. Sands, Esq., Master of Fox Hounds of the historic Middleburg Hunt, has chosen the new Gorham for the courtly hospitality of "Benton," his Virginia estate.

Henry G. Vaughan, Esq., M. F. H. of the Norfolk Hunt, Austin N. Niblack, Esq., M. F. H. of Onwentsia, Harry I. Nicholas, Esq., M. F. H. of Harford, are now using the "Hunt Club" Sterling.

This extremely smart and sophisticated new pattern has also been bought for a number of this season's outstanding brides.

The "Hunt Club" Sterling—like the hunt itself—is in the aristocratic tradition. It breathes the elegance associated with hunt hospitality. Yet it is as modern as the smart men and women who today ride to hounds.

The richness of decorative detail makes "The Hunt Club" the perfect accompaniment for elaborate entertaining. Its delicate simplicity of line renders it as perfect for informal, intimate hospitality, in town or country house.

The "Hunt Club" Sterling is not expensive. A complete service for eight—76 pieces—costs only $227. Hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

The Middleburg Hunt rides over beautiful Virginia hunting country. Daniel C. Sands, Esq., is M. F. H.

Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the popular pieces in the new Gorham Sterling. Or, send this coupon to The Gorham Company, Providence, R. I., Dept. K-2.

Name_____

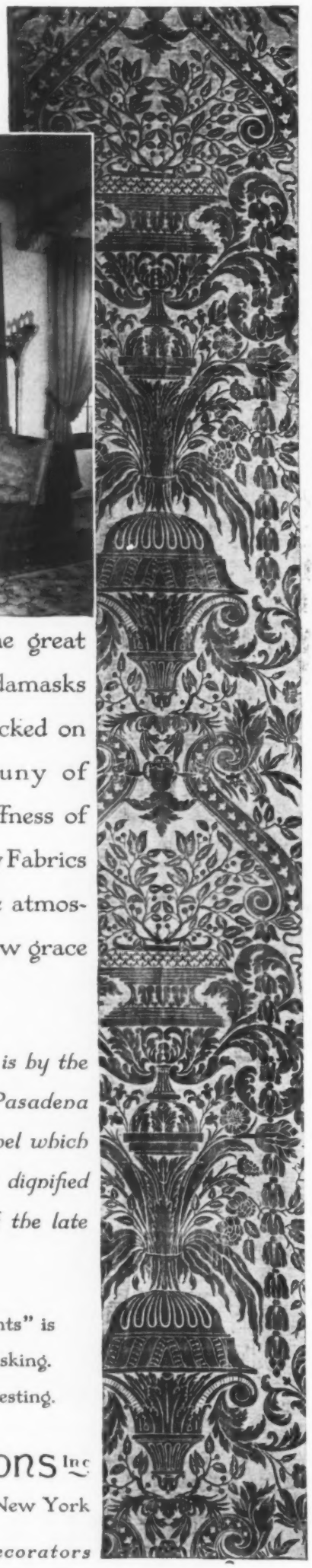
Address_____

(Left) The genius of Gorham artists is also seen in this distinguished modern Hunt Cup, designed as one of the trophies for the Middleburg Hunt race meet held in the spring.

(Above) Dessert knife, dessert fork, and teaspoon, in the brilliant new "Hunt Club" pattern—a sterling as effortlessly elegant as the Hunt Breakfast itself.

GORHAM

LATE XVIth CENTURY ITALIAN- by FORTUNY



The rich tradition of the great brocades . . . exquisite damasks . . . velvets . . . hand blocked on soft cottons by Fortuny of Venice. Free of that stiffness of massive brocades, Fortuny Fabrics bring, with the authentic atmosphere of another age, a new grace and adaptability.

The formal hall above is by the Cheesewright Studios of Pasadena . . . the beautifully hung panel which sets the hall's gracious and dignified note is a Fortuny Fabric of the late XVIth Century.

The booklet "Fortuny Prints" is yours . . . gladly . . . for the asking. It is quite definitely interesting.

ARTHUR H. LEE & SONS Inc
383 Madison Avenue New York

Distributors to Interior Decorators

Recent Developments In Building

(*Continued from page 94*)

lighted by pressing a button. Again, it may be purchased with pilot and electric push button control instead of the key; in this case the button turns the furnace on to "full," "medium" or "low." Lights indicate at which heat the furnace is operating. Another type utilizes a thermostat and pilot to mantain a predetermined temperature. A clock attachment will start the furnace at an appointed time.

Less than three feet of depth are required for this "under-slung" floor furnace. As warmed air rises from the register, cold air is drawn off the floor, into the furnace and heated; circulation is constant. Room air never comes in direct contact with the gas flame. The unit is recommended for use on fall and spring days. During extremely cold spells it may be used to permit diverting some heat from the main plant to other parts of the house, as it is usually placed so as to warm the living room. A battery of three units, one in lower hall, one in living room and one in upper hall, may be used to warm a small house without need for other equipment.

Cleanliness, convenience and quick heating are features, as are space saving and fuel economy. This heater is specially suited to the cellar-less house of the South and West. To put it into operation it is necessary merely to cut a hole through the floor, make a gas connection and provide a fire-safe vent to the outdoor atmosphere.

FOR FLOOR FINISHING

OPERATING as easily as a vacuum cleaner, and saving much painful labor, a floor machine, designed for hard usage and lasting service, will scrub, scour, sand, polish or automatically wax any kind of a floor. As furnished, it includes twenty-four feet of rubber covered cable, a waxing unit, two waxing brushes, two polishing brushes, two felt buffing pads and a half gallon can of wax.

A pair of scrubbing brushes, a pair of wire brushes, and a pair of sanding discs with a wrench and sandpaper may be purchased as extras. All attachments can be quickly and easily adjusted or removed. The one-sixth horsepower motor, self ventilating, is enclosed and protected by an aluminum housing.

As brushes revolve in opposite directions, the machine is easily controlled. Literature supplied with it not only shows how to set it up and care for it, but also gives much invaluable information on caring for oak, maple, beech, birch, pine, parquetry, linoleum, tile, marble, slate, rubber tile, cork, mastic and magnesite floors.

SASH BALANCE

FOR counterbalancing double hung windows there is a sash balance which does away with box frames, weights, sash cord or chain and pulleys. It allows the utmost possible sash space for glass—the entrance, that is, of light and air. Elimination of box frame contributes to making a house warmer; no draft can seep through the balance where it is mortised into the frame as often happens when pulleys are used.

Perfectly counterbalancing the sash no matter how little or much the window is raised, these units carry sashes weighing from four to one hundred pounds. Uniform mortises cut into the sashes at the mill simplify application and lower costs. Every balance is tested and guaranteed for fifteen years. Springs are carbon steel, treated with a mineral lubricant making the balance impervious to atmospheric conditions. Suspending bands are of aluminum bronze. Made in side and overhead patterns, these units are well suited to, and the cheapest method for, modernizing old windows.

LIGHTING GLASSWARE

LIGHT enclosing glassware has been greatly improved. Realizing that the nearer artificial illumination can approach to perfect light of day the better will eyesight be protected, scientific men have produced a globe consisting of three layers of glass, a layer of crystal clear transparency to give body and strength, a layer of white glass to diffuse the rays and soften the light, a layer of blue glass to whiten and perfect the light.

Just as the unbearable glory of the sun is modified and controlled in nature by the sky, the clouds and the air, so is the dazzling brilliance of our newer electric lamps controlled, we are told, by this glassware, wherein the blue layer is likened to the sky, the white layer to the clouds and the clear layer to the air.

The three layers of glass are fused together when blown into the mold. Available in almost any shape desired, with or without fired colors, the buyer of this ware is recommended to use as large a size of enclosing unit as fixture location and surroundings will permit. The larger the glass area over which light from the lamp is diffused, the less the glare.

MIRROR MOUNTINGS

TO mount either small individual mirrors or large groups of mirrors flush with any kind of wall or wainscot there is a patented recess frame of copper-covered wood. This is made any length or height needed and set in the wall by the contractor. After all construction and decoration is finished, so eliminating risk of breakage, the mirror is installed. It is held in place by a molding of solid brass, chronium plated, either highly polished or in old Sheffield finish, or in any color desired. Joints are covered with drop forged brass rosettes.

SILVER~*The Old and The New*

Interesting pieces of the Georgian Period from the SPAULDING-GORHAM importations.

The Sterling Silver Coffee Urn is dated London 1801 and was originally owned by Viscount Charlemont.

The Sauce Tureens are genuine Old Sheffield made in the reign of George III. Circa 1790.

This photograph shows Modern Silverware—reproductions of authentic Georgian pieces made in Sterling Silver by the GORHAM Craftsmen.

Illustrations of GORHAM-*Flatware with prices will be sent on request.*

SPAULDING-GORHAM, *Inc.*

Jewelers and Silversmiths

MICHIGAN AVENUE *at* VAN BUREN STREET, CHICAGO

Associated with
BLACK, STARR & FROST-GORHAM, Inc.
Fifth Avenue, NEW YORK

Associated Stores in
EVANSTON PALM BEACH ATLANTA
PARIS SOUTHAMPTON

The gondola-shape Center Piece comes in three sizes $400, $325 and $275. Candlesticks $225 and $325 pair. Compotes $200. Plates $400 doz. Platter $95. Cigarette Cup $16. Vase $75.

Crystal *and* Silver

by BRAND-CHATILLON

The Newest Style in Aristocratic Table Ware. It is all Handwork in Raised Ornament

Engraved Crystal and Silver in Florentine or Ram's Head design has achieved a tremendous popularity in exclusive homes from coast to coast. Included in the famous Brand-Chatillon Collection are these interesting pieces:

Trays, Center Pieces, Candlesticks and Candelabra, Compotes, Finger Bowls, Glasses (Water, Sherbet, Highball, Cordial, Champagne and Cocktail), Salad and Ice Cream Plates, Beverage Sets, Lock Bottles, Cocktail Churns, Caviar Sets, Cigarette Cups and Stands, Ash Trays, Vases, Picture Frames, Toilet Sets, Cosmetic Boxes. Send for booklet C.

THE BRAND-CHATILLON CORPORATION

Jewelers and Silversmiths

775 FIFTH AVENUE *Savoy-Plaza* NEW YORK

Caviar Set. Tray $200. Dish $70. Server $12. Mother of Pearl and Silver Spreaders $100 doz . . . golded $115 doz.

Ten Good Kitchen Ventilators

(*Continued from page 87*)

smaller panel will extend to fit a window up to 34 inches wide; the wider panel accommodates a window up to fifty-inch width. This silent fan, made by a company of long established reputation, handles 625 cubic feet of air per minute with its special blade. And it may be used either as an exhaust fan or as an air intake.

E. is an exhaust fan only, and may be had in set-in glass or steel panels for the double-hung window, in the transom model or in the wall cabinet type. It may also be had without panels of any kind. The extension window panels, with their chrome plated frame and aluminum parts, fit windows of widths from 17″ to 63″, and are as easily put up as a window shade. The transom model, finished in pearl-gray enamel, is adjustable to fit transoms from 26″ to 36″ wide. The ten-inch blades of the patented propeller will pull out 800 cubic feet of air per minute. The motor is non-radio interfering, and operates with little noise.

F. is a handy portable window ventilator, easily installed, being composed of two sturdy brackets which fasten to the window casing, and the frame in which the fan is mounted. It will quietly exhaust 900 cubic feet of air per minute.

G. This ventilator may be inserted in the window, its gray, white or lacquered metal panels being adjustable in three sizes, to windows ranging from 25″ to 42″. Or the cabinet type, with its one-handle control, may be built right into the wall of the new home. The manufacturers of this quiet and efficient device feature a special, insulated, slow-speed motor which will operate continuously twenty-four hours a day, if desired, without becoming hot. The fan delivers a maximum of 600 cubic feet per minute, without objectionable noise, and a variable speed regulator can be added.

H. Polished aluminum is the material of which this simple window ventilator is made. The fan has a thirteen-inch blade and is mounted on an adjustable mounting board, to fit any width of window. Neat, compact, light and rustless, it has a reversible motor to draw out or blow in the air, and can be supplied for any current.

I. Again the window, transom and cabinet models are offered in this fine ventilator. The window type is set in steel or glass with aluminum mountings, adjustable to fit windows from 17″ to 50″ wide. The transom and cabinet types are finished in soft gray enamel, the former adjustable to transoms 26″ to 36″ wide. The manufacturers claim that their ten-inch propeller will deliver 40% more air than other makes—800 cubic feet per minute being its capacity. The considerable variation in prices depends on the type and kind of current used.

J. Another good type, this—economically installed in the window on its portable wood panel, or built permanently into the wall in the cabinet type. The patented fan alone may also be purchased. The white mounting panels for the window type come in three widths—36″, 42″ and 48″—while the green ventilator is either a twelve-inch fan or a sixteen-inch size. The twelve-inch can handle 750 cubic feet of air per minute; the sixteen-inch 1000 cubic feet. The manufacturers of this ventilator claim that it is the only motor-driven exhaust fan with a fully enclosed, self-cooled motor.

Questions Readers Have Asked

(*Continued from page 103*)

It has a pale blue ground with rows of delicately tinted flowers. Here the curtains and bedspread might be of yellow organdie trimmed with fluted ruffles, with the dressing table hung in a small patterned chintz in mauve and yellow. On page 56 of the July issue of House & Garden there is illustrated a closet that could easily be adapted to the uses of a child. In this the section devoted to shoes might be made into a toy cupboard.

I AM having a new bath with orchid lavatory and tub, black faucets and trimmings. The room is small with linen closet and a shower, which makes a good deal of woodwork for such a small space. I had planned light warm gray walls with orchid woodwork, orchid window and shower curtains and a marbleized floor of rubber tile in black and gray. Is that too much orchid for a small room and can you suggest a better scheme?

I have a dressing room leading off the bathroom, and a bedroom off that furnished with antique Colonial mahogany. I should like to use a wall paper in the bedroom keeping to the gray and orchid color scheme. The house is New England Colonial and I had planned to have ruffled white organdie curtains. Where else could I use white in the room as I am fond of white notes?

J. C. S.

As the wall space in your bathroom is so cut up by doors, we would suggest that you paint walls and woodwork the same color, as this treatment will not emphasize the woodwork and will make the room appear larger. The entire background might be finished a soft pale gray with a line of orchid color in the woodwork.

Another scheme that would be effective with your orchid fixtures would be a wainscoting of green tiles with a marbleized paper above in green and orchid tones, and green woodwork to match the tiles. With this scheme you could still use your orchid window and shower curtains.

In your bedroom you might use a Colonial reproduction wall paper in a landscape design of trees and sheep. This comes in soft tones of gray and makes a decorative background for old fashioned mahogany furniture. With this use chintz with an orchid ground and ruffled white organdie glass curtains. White pottery lamp bases with white parchment shades lined at top and bottom in orchid color, will introduce further white notes.

Ladies-in-waiting to Queen Elizabeth Embroidered Proud Designs which Orinoka now Weaves in Colorfast Draperies

TRAVELERS to the Orient brought back descriptions of amazing fabrics they had seen, and Elizabeth, quick to appreciate beauty, fostered the home development of needlework and weaving. Under her royal patronage, both cottage and castle in England bloomed with the fascinating fabrics for which the Jacobeans still are famous.

Now, Orinoka gives you these same magnificent colors and designs, adapted to your modern home. Across the recessed windows of an oak-paneled early-English room are hung curtains of Jacobean Frou-Frou, that gorgeous floral pattern so characteristic of the period. Heraldic chenille, with an historic armorial device, covers a panel of the wall; while for upholstering, rich tapestry in antique effect, a durable radiant cord, and a cut velour are chosen in colors to compose attractively.

But whatever the period of your decoration . . . modern, early-American, continental . . . however individual the color schemes you have chosen . . . there are appropriate Orinoka fabrics to give rhythm and harmony to your completed plan.

Orinoka Colorfast Fabrics will not fade. Neither the brilliant nor the subtle tints will lose a nuance of their lovely color. Light will not affect them, nor washing. Every thread is hand-dyed by a special process. Designs are *woven* into the cloth. And back of your purchase is the Orinoka Colorfast Guarantee. Orinoka fabrics are available in an extraordinary range of shades and designs. Ask to see them when you are making your drapery selections. The Orinoka Mills, 183 Madison Avenue, New York City.

Colorful Jacobean hangings distinguish an early-English room. From the 1930 Orinoka booklet

Orinoka

DRAPERIES . . . COLORS GUARANTEED
SUN AND TUBFAST

Send 20 cents for a full-color booklet of new interiors

Hope Harvey, authority on decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. For a copy, enclose 20 cents (in coin) with the coupon.

Orinoka Colorfast Draperies are guaranteed sun and tubfast

The Orinoka Mills guarantee every yard of Orinoka Sunfast Fabrics you buy. If the color changes from exposure to the sunlight or from washing, the merchant is authorized to replace with new goods or refund the purchase price. Look for the guarantee tag on every bolt.

THE ORINOKA MILLS, 183 Madison Avenue, New York City

GENTLEMEN: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

*Name*_____

*Street*_____

*City*_____ *State*_____ 1410

Steel is Style - *in Modern Kitchen Cabinetry*

The vogue of steel in the new modern kitchens is as logical as it is practical.

Steel, of course, is easiest to keep immaculately clean. Steel drawers and doors fit beautifully snug, and in Olean construction are built to stand a life time of extra bangs.

The stream-line construction of an Olean Cabinet is as slender and graceful as that of a "cup contender."

A wealth of wonderful colors to choose from gives beauty that will blend with any color scheme.

Olean Steel Cabinets and Cases are made in standard units to fit any kitchen, and with finishes that cannot chip, mar or scratch.

Whether or not you are thinking of new kitchen cabinetry, you will enjoy a book "STEEL IS STYLE," that we shall be glad to send if you ask us.

OLEAN METAL CABINET WORKS, INC.
OLEAN, N. Y.

OLEAN
Metal Cabinets

Olean Metal
Cabinet Works, Inc.
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Today, when you are looking for the finest of cottons, you still ask for Wamsutta Percale, although you get a fabric that has been many times improved by the use of still finer yarns, by more thorough combing, and more skillful spinning and weaving.

The loveliest of the modern Wamsutta Percale sheets and pillow cases offer you your choice of six pastel colors, and, unlike your great-grandmother, you will find them in any width, from four-poster to crib size—at good department stores all over the United States.

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THE FINEST OF COTTONS

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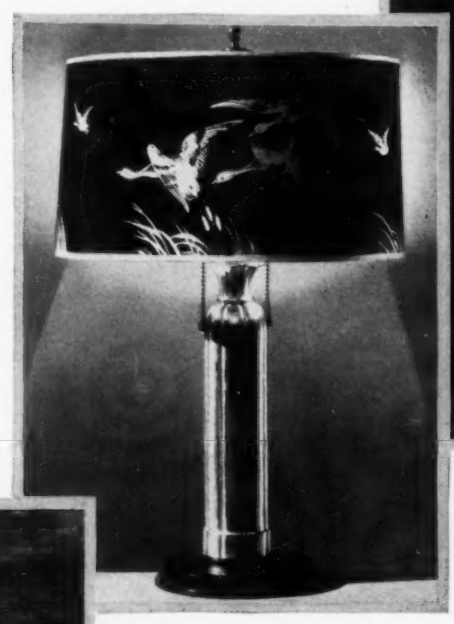
The Handel bridge lamp above correctly interprets the Empire period. The base is beautifully finished in empire green and antique gilt. It is 61" high and has an arm which raises and lowers and adjusts to any position. The shade is hand-painted under light gold pleated silk and lined with honeydew silk.

The lamp below is a modernistic and yet conservative design suitable for use with most types of furniture groupings. The base is of bright pewter in combination with black ebony, while the shade is hand-painted silver and black on skintex. Height 20" over all.



This Handel lamp was especially designed for use with furnishings of that period of our history usually referred to as the Federal era. The lamp, of exquisite workmanship, is styled with a hand-painted shade, covered and lined with honeydew silk. The base is finished in weathered old brass with eagles in Colonial gilt. Size 22½" over all.

THE effectiveness of any given example of interior decoration is based primarily upon what it achieves in point of "suitability". This element of suitability has been taken into account in all Handel Lamp designs; some carry the fine things that tradition has brought them and yet strike a new note, while others are unrelated to tradition and are smartly new. All are keyed to our time and express our present feeling for elegance with restraint.

We cordially invite the architect, the decorator, and the home-owner to visit our showrooms or if that is not convenient, to write us a description of the type of lamp desired.

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Authentic American Pieces of Historical Interest—

THE INDEPENDENCE GROUP

THOSE who have asked, "Where can I find furniture of assured authentic style and American historical interest," will find the answer to this question in the "Independence Group."

The Baron Von Steuben sofa, with the William Rush eagle woven into its fabric, adapted from one over the doorway in old Congress Hall; the reproduction of Patrick Henry's desk, true even to its construction or Imported Cuban mahogany; and the Duncan Phyfe drop-end table, developed from the original which is in the Metropolitan Museum, are the central units of the group, around which have been assembled the other pieces, each of particular interest in its own right.

The designing staffs of three Grand Rapids factories combined in their research for just the right pieces to comprise this ensemble. Faithfully following the traditions of the originals, each piece is a choice example of the fine art of contemporary cabinet work and upholstery for which Grand Rapids designers and bench workers are so famous.

Just as each piece proudly bears the labels of the three Grand Rapids factories who combined in creating them, so will leading furniture and department stores of America unite in a simultaneous presentation of the Independence Group as a part of the National Home Furnishings Style Show, September 26th to October 4th.

MUELLER FURNITURE COMPANY

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GRAND RAPIDS, MICHIGAN

Properly planted in congenial soil the Pasqueflower greets the spring with a group of lavender, golden-centered blooms which are followed by handsome foliage lasting well through the summer

Domesticating The Pasqueflower

Claude A. Barr

THE Pasque was well chosen as the State Flower of South Dakota. Whether in its habitat on mountain or butte or in rough ravine, or in my garden, no other among the native wildings can approach its charm, and with thrift and endurance innate it is one of those fortunate beauties that are destined not to die out or even to become rare. Bravely independent it announces Spring, with or without the protecting care it has inspired in loyal South Dakota hearts.

Prairie Smoke, the Sioux named it, and when, guarded by the circle of last year's dark brown crinkled leaves, it throws back its robe of silver fur on sunwashed slopes in March, it does indeed suggest puffs of bluish smoke above embers of gold. Then as it blossoms in greater luxuriance and profusion on through April and into May, in the cool shade of Pines, on north ridge-sides, and in pockets where snow has lain longer, shelter favoring more deliberate opening brings out its finer colors, satiny lavender within and purple to violet without.

In its fastnesses in the southern Black Hills where I know it best it seems especially adapted to hold its own. Not alone in inaccessible places does it spring up. It flourishes beside hoof-worn paths in mountain pastures, and returns with no apparent reluctance to ancient haunts now within town limits.

Success with Pasques in my garden was more or less the result of lucky chance, as with several others of the many beautiful natives I now have growing. At first I failed in transplanting it, as have many others. But with the little Pines I dug and brought to my own bit of prairie soil, one year, and another in early May, now and then a plantlet of the Pasque, or one of blooming size, would nestle at the foot of a tree, and I tried to avoid disturbing them when loosening grass and other undesirables from the chunks of earth about the Pine roots before replanting. Many lived and some of these, still under the friendly shelter of the trees, are most sure to give freely of their delightful flowers.

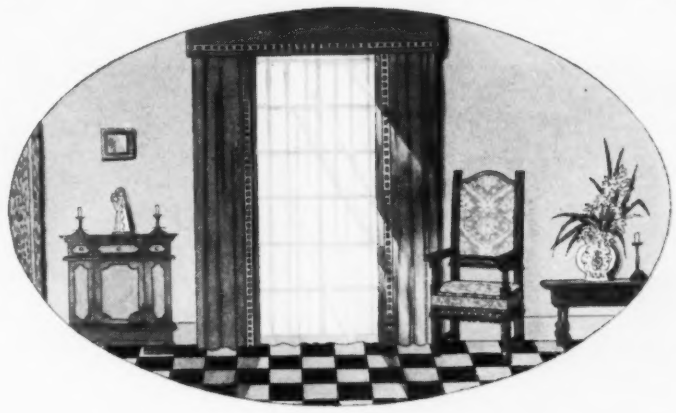
As in their native sanctuaries, those which are most exposed are apt to open first. They, too, are most likely to be injured by belated snows that lie too heavily upon the furry buds or even the blossoms, and they are even more susceptible to blowing soil if the spring is dry. Flowers are browned and buds blasted under a little of that harsh treatment.

With some protection almost any location seems suitable. I have one fine specimen in such a spot that wind whips away its snow blankets time after time during the winter, yet it has weathered the storms of so many years I have lost count. At first the soil sometimes drifted away, exposing part of the roots, and then there were no blossoms. The simple expedient of giving the plant a miniature rock garden held the soil. With this barrier, a stick of petrified wood, a wedge of snow-white gypsum from the Black Hills, and a fantastic flint, it is quite at home now, though its roots are in unregenerated prairie gumbo. In a moist and mild spring it has given us more than a score of blossoms.

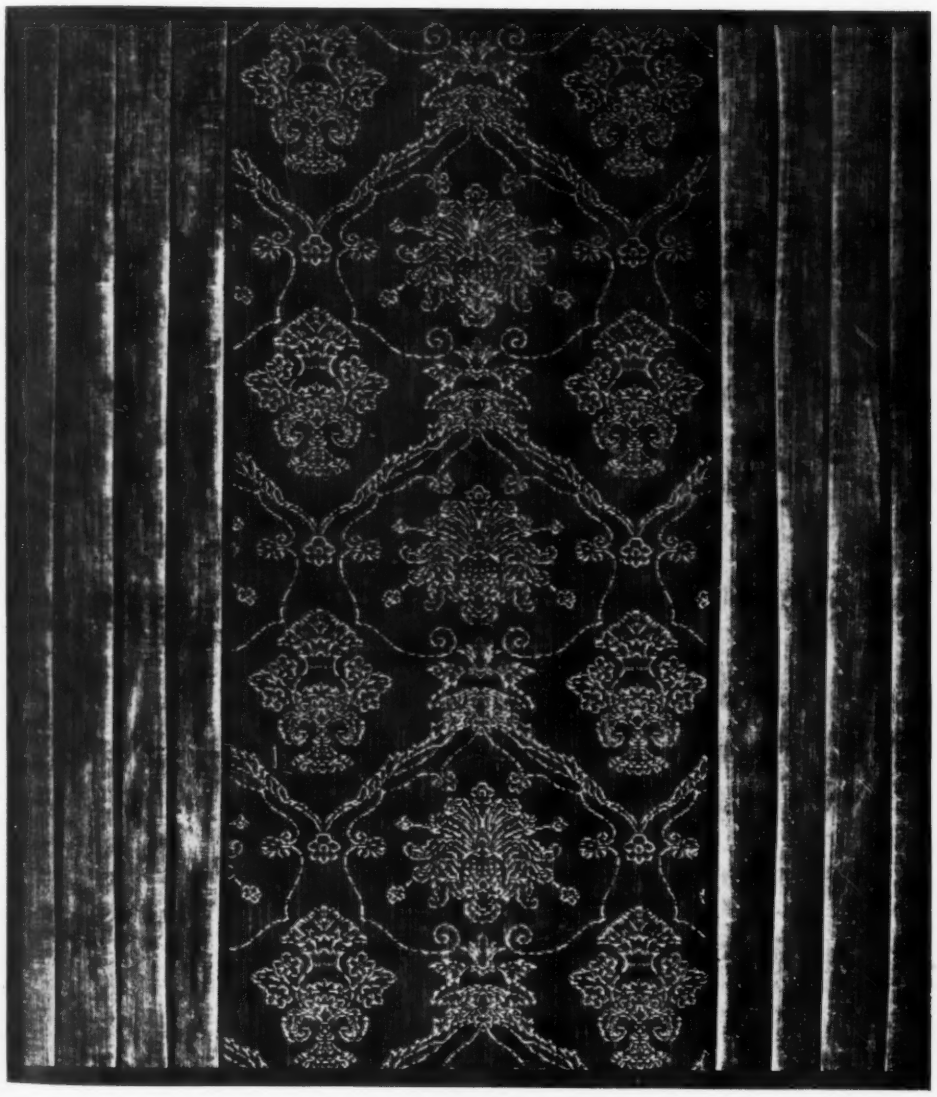
Withering flowers are the cue for springing into prominence of handsome characteristic foliage that lasts well through the summer, and with the leaves another charm is manifest for some weeks—the bronzy, furry, twisted whorls of the seed heads.

Some western nurseries are now listing the Pasque, botanically known as *Anemone patens*, and many list the very similar *Anemone pulsatilla*, a European species. If you are in reach of the wild ones try bringing some of them home in early May or just after blossoming time. Dig with a little of their native sod and plant where there is a little shade and wind protection. Or ask the nurseryman to help you.

An authentic reproduction of an



ITALIAN RENAISSANCE CISELÉ VELVET



The finely chiseled design in this Ciselé velvet recalls the inspired artistry of medieval times . . . A plain weave of the same luxurious velvet has been used for draperies in the sketch at the top of the page, setting off in exquisite contrast a chair upholstered in Ciselé.

EARLY in the Italian Renaissance, velvets of rare beauty brought fame to the city of Genoa. Chief among these were the velvets called Ciselé.

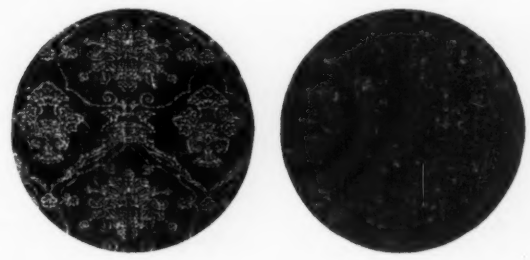
In fine lines a design was chiseled out of the fabric, leaving a tracery like delicate filigree in the deep pile of the velvet. Specimens of Ciselé velvets can be found in museums all over the world.

Schumacher offers here an exact reproduction of one of these famous velvets. The same exquisite design, the same rich, subtle color, the same mellow texture. In plain weave this luxurious velvet is equally lovely and combines beautifully with the Ciselé.

You will find in the Schumacher collections designs of all the historic periods together with the best work of contemporary artists. Trimmings to harmonize with every type of fabric are also offered by Schumacher.

"Fabrics—the Key to Successful Decoration". . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator — and to discover many new sources of charm for your home. It will be sent without charge upon request.

Write to F. Schumacher & Co., Dept. E10, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



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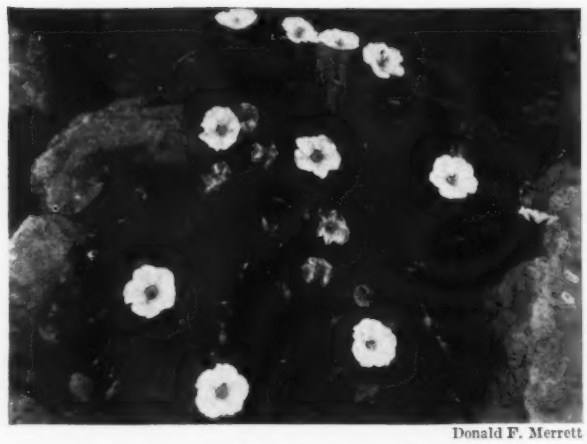

Donald F. Merrett

Any good garden soil pleases Geranium lancastriense, but its roots strike very deep and so it cannot be moved after becoming well established. Therefore, choose its location for permanency

Geraniums And Erodiums

(*Continued from page 79*)

webbianum must be so designated in my garden—it is appropriate to speak of *G. traversii*, from New Zealand. It is not, I feel sure, that this lovely little Cranesbill is intractable, but simply that it is not able to withstand the rigors of this particular climate. This spring my heart was full of hozannas because it came through the winter in a sheltered place on a south slope of the rock garden, but a severe frost after the garden had been uncovered took it off, and so I was not to see the delicate pink blossoms fluttering above the silver leaves.

From disappointment it is pleasant to turn to another kind, *G. cinereum*, which always lives and thrives and is lovely, though its leaves boast no silver pile and it is somewhat less dwarf and compact than the two foregoing. The round flowers, according to the strain you get, are in various tones of pink with the usual deeper veining, and there is a desirable white form that comes true from seed. *G. subcaulescens*, said to be a variety of *G. cinereum*, has lived in my garden for two seasons without blossoming. Mr. Bowles describes the blossoms as of "rather too acid a pink and thin Godetia-like substance of petal", and certainly it is a larger plant than *G. cinereum*. Perhaps it will not prove worth waiting for.

G. sessiliflorum is a curious and extremely neat little species which, though from New Zealand, appears to be quite hardy. It is not really very pretty, but is quaint enough to merit a crevice in a sheltered corner. It has masses of tiny white blossoms packed in a tight bouquet close to the heart of its tuft of green leaves—the whole no more than an inch or two high.

Mr. Farrer laid the flower-growing world under many obligations by introducing innumerable fine species of plants from far places. He enriched our Geranium treasure by two beautiful species, both from northern China. The first, which has been known in gardens for about fifteen years, is *G. pylzowianum*—such a cumbersome name for such a dainty creature—a charming little plant whose roots run about under ground and send up masses of small green finely divided leaves and large diaphanous bright pink flowers on curiously directed stems. It is perfectly hardy and a good little doer, but wants a choice situation in light, nourishing soil in a sunny position. It appears rather late in spring so one need not be discouraged at its apparent defection. The second, *G. farreri*, is still a bright and unattainable star in my firmament. I have never seen seeds of it offered here or abroad, and I have not come across its name in plants lists in this country. But the desire for it gives me no rest, for it is said to be the loveliest of all. A very high alpine, it is yet reported not to be captious or weakly, but to thrive in a situation sheltered from the noonday sun and in soil composed of gritty loam, leafmold and old mortar rubble. The leaves are green and the blossoms large and flat and shell-pink in color, "with just that hint of blue to afford them that delicate evanescent loveliness that is so appealing." The flowers droop a little on the stem and it is said they continue to materialize nearly all summer long. Surely one *must* secure this treasure.

There is a strong likeness between the families of Geranium and Erodium. Mr. Bowles—a keen Geranium fan—informs us that "a Geranium differs from an Erodium in having all ten of its stamens crowned with anthers, instead of only every other one. The outer ring of five stamens in Erodium is always barren; that is, bears no anthers atop."

Erodiums are plants of the South and must be so considered when homes are chosen for them in the rock garden. Many Geraniums will thrive in partial shade but to the Erodium warmth, shelter, sunlight and a soil innocent of stagnant moisture are vital necessities. Many of them thrive happily in old walls and are there well displayed with their pretty blossoms and delicate greenery on a line with the eye. If Geraniums are enchanting, Erodiums are infinitely more so and worth any trouble you may have to go to in order to establish them in your garden. One of the prettiest is *E. corsicum*, a choice little alpine no more than three inches high, with small obicular leaves, gray with delicate hairs, and fluttering pink blossoms. Alas, it is not hardy in my part of the world and would not be, I fear, north of Baltimore. And yet if a garden is

(*Continued on page* 132)

W. F

That INDESCRIBABLE SOMETHING

•

IN the rose, living within its loveliness, dwells the essence of its soul—a delightful, enthralling something that words cannot describe.

And in Schrafft's candies lies a captivating goodness equally beyond words. We are asked to describe their deliciousness—to paint word-pictures of their tempting tastiness. But this we cannot do.

We can tell only that into them we blend the purest ingredients, with the artistry of skill and the patience of care. But their deliciousness, their incomparable goodness—this we cannot recreate in type. It is that *indescribable something* that is Schrafft's.

SCHRAFFT'S *selected candies and chocolates are packed in many styles, from one to five pounds to the package—at $1.00, $1.25, $1.50 and $2.00 the pound.*

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Creative Soils And The Flowers

(Continued from page 72)

be something in the theory that they retain a certain amount of the daytime heat against cold nights. At any rate the prospective New England gardener will have to take a definite stand, for I can assure him of one crop which is unfailing and abiding as the enchanted local hills—stones.

Nevertheless "green" glacial soils have potential possibilities when properly handled. Too often gardeners expect unwarranted results before the mechanical and chemical properties have become incorporated. The first year should be one of thorough preparation. If in spring, the ground should be plowed and harrowed several times—say once a month or preferably every three weeks, adding a lime dressing any time after the second shaking-up. By July we are ready to plant a green cover crop, preferably any of the leguminous, nitrogen manufacturers, such as Soy Beans, and clover or buckwheat if the former cannot be had. These are to be turned in by plowing or spading when about six inches high as local conditions warrant, preferably in the fall of the year so that insect pests will be frozen out and the freezing action can improve friability. A liberal top dressing of well seasoned stable manure may be applied in fall. However, where the character of ground is still very leachy, the manure may be applied in spring and worked into the ground with the spring plowing. In such a procedure we have not only killed off weeds and noxious insects but we may be assured of reasonable success for it will be found that the humus content including nitrogen has become well established.

ABOUT LIME

As mentioned, while lime is a deadly poison to most ericaceous plants—specifically the Heath family—it is the prime sweetener and essential constituent required in almost all types of soil. This is true even in limestone regions where quite often soils have a clay tendency. All peat and heavy soils require lime. Lime breaks up their stiff, close texture—unlocks plant food—so that elements become soluble. Potash, which is often combined with silica, is attacked by lime so that silica is freed, allowing the potash to be absorbed in solution by a plant.

It is well to remember that air is an essential to root growth; wet and sticky soils smother and produce rot.

Humus is what we must have in any living soil, first, last and always. In this mechanical age the problem of getting good stable manures is becoming annually more acute. Hence we must often resort to commercial fertilizers which supply only inorganic properties. But these have a leachy tendency and do not give the permanent results which are supplied in cover crops and animal manures, giving first preference to the cow. This will be apparent when we consider that stable manure contains the indigestable portion of plants which animals have eaten and, when duly seasoned, its chemical constituents are readily converted into humus and eventually into new plant tissue. Soils rich in humus have a moisture-retentive quality, hence are less likely to suffer during drought. Here in brief we have the basic process of building and maintaining a creative soil.

Plants vary considerably in the nature of their root system. Moreover it is well known that some are gross feeders while others seem to thrive on practically nothing but sunshine and water.

Roses are not in the latter category. They revel in well drained though comparatively dense clay soil. While Roses will grow in a loose loam, authorities agree, "the stronger the Rose, the heavier you will find the soil. Essentially they love cow-manure, the unctuous, rich, black sort that has been stewing for two years in its own juice." This quality transcends all ethics with Roses. If this cannot be obtained, use the contents of last year's hotbed, well mixed with bedding soil. While bone is rich in phosphorus—which some soils lack—unless it is well pulverized its action is tardy and doubtful; six months may easily be required before anything really substantial can be expected.

EXPOSURE

Wind is a notorious enemy of Roses. Therefore a sheltered spot is desirable, free from prevailing summer currents and wintry blasts. In an exposed windy position their thorny cane soon sheds foliage and delicate bark. A gentle slope toward the southeast or southwest, unless we find local conditions dictate otherwise, is much preferable.

Roses require from four to six hours of direct sunlight. August and September are good planting times; if in spring, February and March. In northern New England six weeks later may not be too late for spring plantings but ground should be compact. If there are any trees serving as a hedge or windbreak near the proposed Rose garden, proper precaution should be taken so that their roots will not be able to get among the enriched beds so as to rob the Roses of moisture and the feast which has been prepared for them. To forestall this tendency, it may be necessary to build concrete or other barriers.

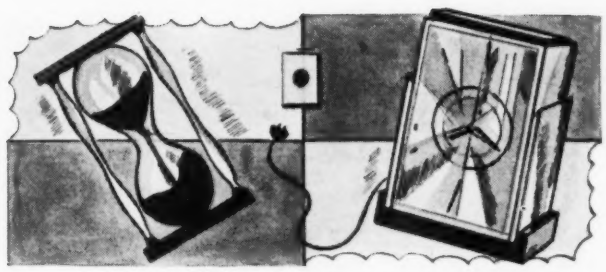
Peonies and Dahlias want a light humus-bearing loam with good drainage on a sunny slope. Be sure they are free from protracted wet feet.

Wild Iris are essentially sun revelers and thrive best in moist alluvial soil, rich in humus. In their native habitat their rhizomes are found growing near the surface, showing that sunshine and air are necessary for their development.

Gladioli have for the most part an African heritage. Here they lived in floods of sunshine with light and seasonal rainfall. Hence they should be kept in the open away from the shade of trees. They will grow in almost any type of soil, but they belong essentially to the acid group. They are notoriously light feeders so they may be grown on the same spot for several years but this encourages disease. Supply humus but avoid fresh stable manure which is injurious.

Sweet Peas love an open sunny spot.

(Continued on page 132)



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The Revere Clock Company, of Cincinnati, Ohio, manufactures grandfather's clocks and other distinguished chiming clocks of all kinds, equipped with Telechron motors, at prices ranging up to $1200.

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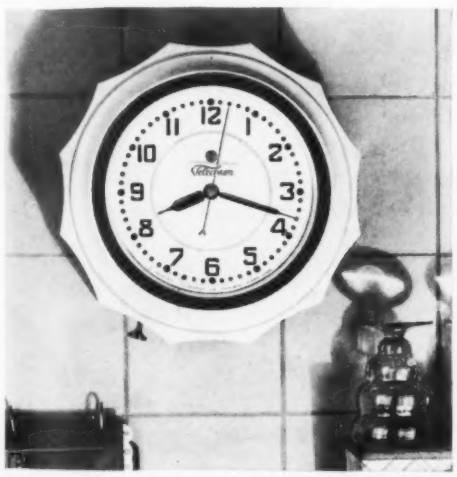
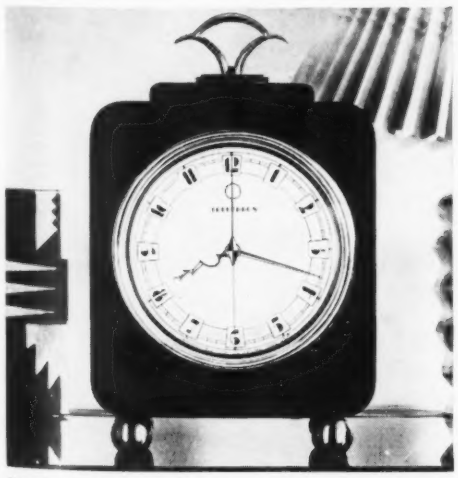
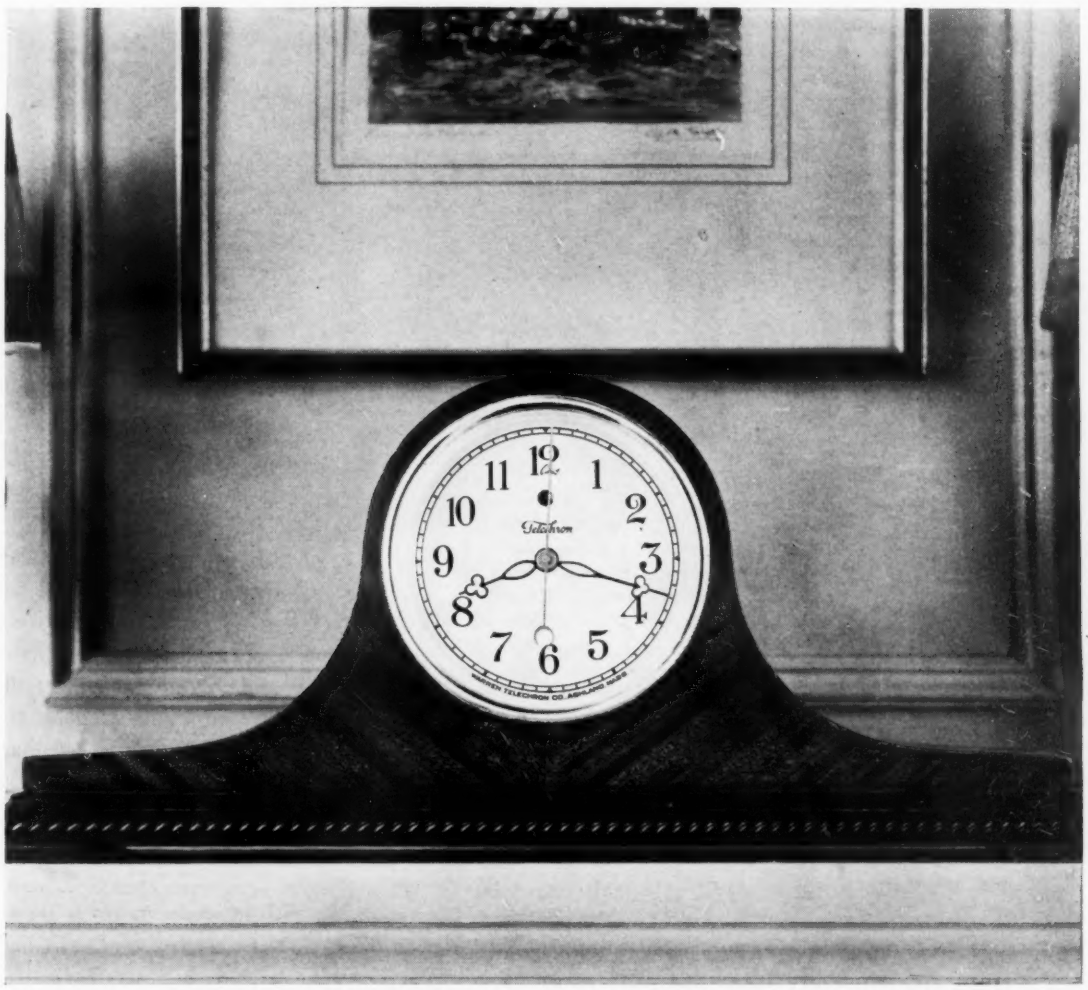


No. 452—Six Colors, Chromium Fittings, $9.75



No. 357—Modern. Black and Chrome finish, $15



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Drawn especially for Amrad Radio by John Richard Flanagan

(Right) The AMRAD SONDO Model. A new electric phonograph and radio combination incorporating the latest eight tube AMRAD Screen Grid, Neutrodyne chassis and the new AMRAD Type 249 Dynamic power speaker in a cabinet pronounced the most beautiful ever produced. It contains two wells for records. Priced at $240.00, less tubes.

(Left) The AMRAD RONDEAU Model. A magnificent cabinet en-livened with exquisite carved decorations. The set is the latest AMRAD eight tube Screen Grid, Neutrodyne chassis. The new AMRAD Type 249 Dynamic power speaker is incorporated. Automatic volume control maintains a practically uniform volume. Priced at $150.00, less tubes.

GALILEO . . . believer in the infinite mystery of the heavens, was ridiculed by sages of his generation. He was one of the founders of experimental science . . . and Italy smiled. He sought a thing which could not be.

High in the tower of Saint Mark, when his skeptical friends slept, Galileo searched the uncharted heavens with crude astronomical instruments and plucked new planets from infinity, through the telescope he had dreamed to a reality.

Science gave him stars to play with and spinning spheres of flame. Immortal pioneer that he was, he blazed strange trails across an unknown frontier of blue . . . smiling, as he made a present of little worlds to the Doge of Venice. His was the distinction of priority and of genius unexcelled. He led the way.

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It is valued at $1,200.00.

AND THE

KARASTAN

REPRODUCTION

The Sarouk mirrored!—Pattern for pattern—color for color—inflection for inflection! All the quality—all the artistry in the inimitable reproduction by KARASTAN. Indistinguishable from the original on the left, the KARASTAN brings you its original beauty with the additional priceless element of durability—so essential to modern living. KARASTAN has made permanent all the rug beauty of the Orient. An achievement more startling by reason of its price which is but a small percentage of the original SAROUK—and it is woven all through to the back!

KARASTAN RUG MILLS—295 FIFTH AVE. N. Y.

IN THIRTY SIZES—AT LEADING DEPARTMENT STORES EVERYWHERE———Write for illustrated Booklet—"K".

Picture one of these beautiful windows in *your* home . . .

THE fast-growing vogue for decorative curtain fixtures makes it easy for you to give a touch of quite professional smartness to your window drapings. For you can see how much beauty is added by well-chosen Judd Curtain Fixtures to the windows illustrated on this page.

No matter what style of room yours may be, there is a Judd Fixture of suitable type, smart in design and beautifully made and finished. Whether your curtain fixtures should be simple or elaborate, expensive or moderately priced, you will find them in the Judd line at prices that range upward from $1.50 per set. If your dealer does not have just the style you prefer, write us and we will see that you are promptly served. H. L. Judd Co., Inc., 24 West 40th Street, New York.

WALDORF—Very decorative indeed is this window draping of flowered green sateen mounted upon the beautiful Judd Waldorf Wood Pole, which comes complete with decorative center ornament and ends, brackets, and rings. Judd Holdback No. 364 is used in the illustration. And the decorative metal elephant upon the table is also a Judd product. It can be had in bronze, brass, or verde antique finish.

SPANISH—There is something very rich in the use of cardinal brocade against rough plaster walls with the Judd Spanish Decorated Extending Rod to give the completing touch. This rod comes complete with decorative center and end ornaments, brackets, rings and extending rod. Judd Holdback No. 562 is used to hold the curtains in place. The beautiful "Anvilcraft" table, fern stand and lamp are also of Judd manufacture.

Suggestions for Beautiful Windows, Free

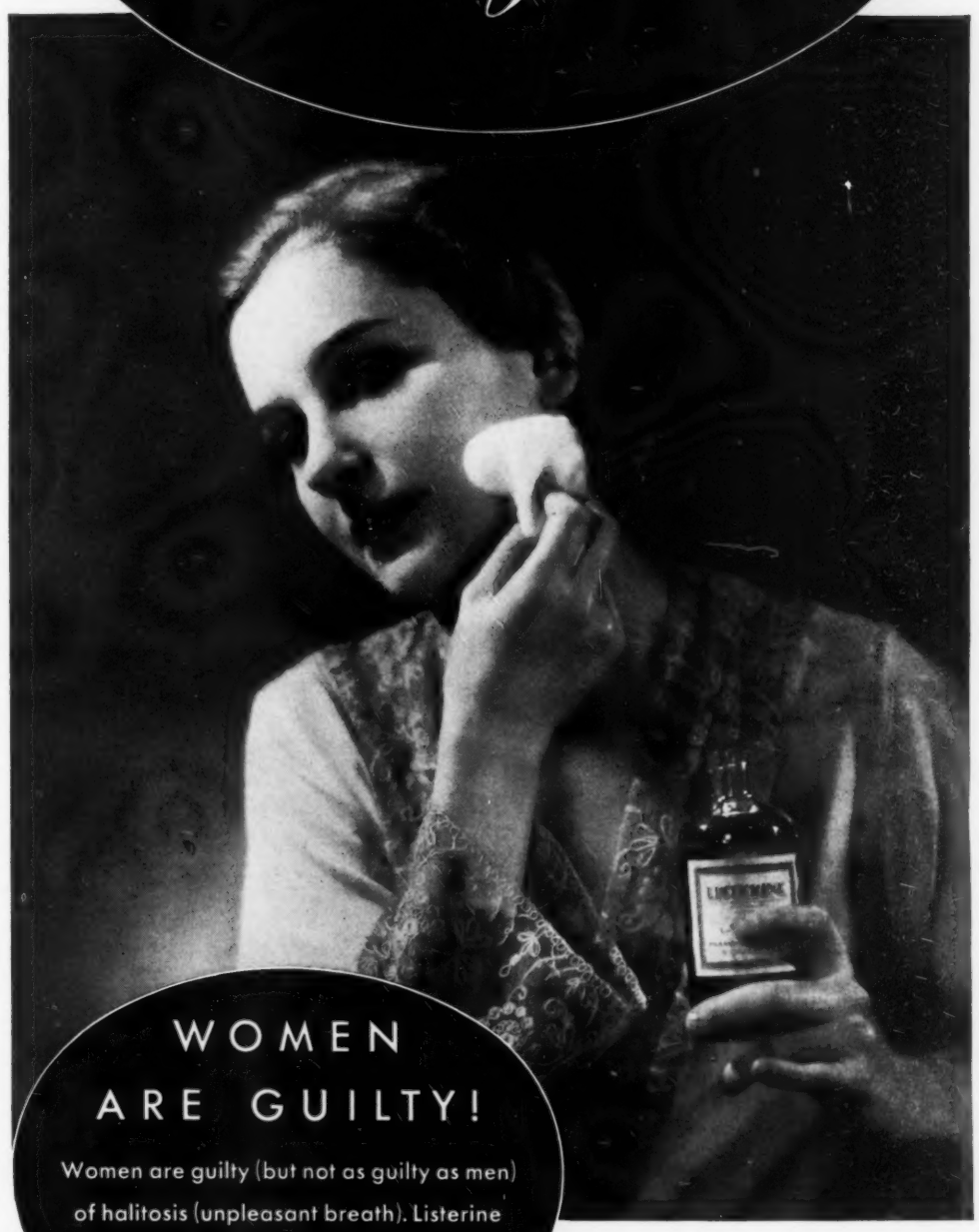
Write for new illustrated free booklet, "Suggestions for Beautiful Window Draping." It is filled with charming and practical draping designs.

JUDD

Drapery Fixtures

HAVE YOU TRIED LISTERINE AS AN *astringent?*

Invigorates facial muscles . . . .cleans pores freshens the skin



Literally thousands of women have made the important discovery that Listerine is just about an ideal astringent. Beauty Shops have made the same discovery.

Try it this way yourself, using it full strength.

You will be delighted to find how it invigorates and freshens the skin. How it tends to tighten sagging muscles. How it contracts the pores. Incidentally, its cost compared to many astringents is low.

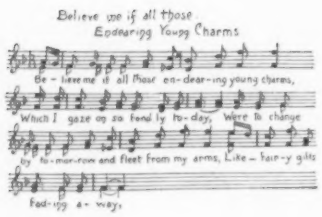
Remember also that Listerine automatically takes care of any infection that may be present. Used full strength it kills even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) germs in counts ranging to 200,000,000 in 15 seconds (fastest killing time accurately recorded by Science). Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

WOMEN ARE GUILTY!

Women are guilty (but not as guilty as men) of halitosis (unpleasant breath). Listerine used as a mouth wash keeps the breath beyond suspicion.

Tell the men about this
50c quality
Listerine Shaving Cream
now **25c**

Plates that perpetuate the Songs and Styles of the Past


Believe me if all those
Endearing Young Charms
Which I gaze on so fondly to-day, Were to change
by to-morrow and fleet from my arms, Like - fairy gifts
fad-ing a- way.

THESE delightful and novel plates perpetuate the spirit of the past most uniquely. They mark off the decades of the last century by presenting the fashions of the period—both in song and in costuming. The face of each plate bears the date and is charmingly painted with a figure or group in the styles of the period—on its back appear several bars of the words and music of "the song of the day." Nothing could make a more diverting gift for the bride than a set of these fascinating plates, which provide a decade-by-decade record of the world's most popular styles and songs, from 1800 when "Comin' Thru' The Rye" was a hit, until the "Merry Widow" days of 1910. The plates come in both Service and Dessert sizes—the former $75 for the set of 12, and the latter $70. They are from the Copeland Spode factory, Stoke-on-Trent, England—are cream-colored with a pasture-green border and a graceful rim-design, embossed in high relief—and are painted in full color after designs made by Isabel Marshall, from old fashion-plates. Nowhere else in America can these unique plates—and many similarly intriguing examples of Glass and China—be found!

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue
NEW HAVEN, CONN. 954 Chapel Street
HARTFORD, CONN. 256 Farmington Ave.

Nothing softens the top of a wall more effectively than climbing Roses planted behind it and allowed to trail down over the face in naturalistic fashion. Thus used, they grow in beauty as the years pass

Plants That Climb The Wall

(*Continued from page* 77)

conditions, and not only grow but blossom amazingly and live to a ripe old age. Of course, where the walls are fully exposed to the sun, sun-loving plants must be used. Among others the different forms of Genista and Cytisus are excellent and so, too, are the Sun Roses (*Helianthemum*) of which there are half a dozen different sorts and many fine garden forms. At the summit of a retaining wall and behind its inner face pits may be made and strong growing plants, even Wisterias, placed therein and trained to hang downward over the whole face of the wall. Indeed, if the wall be of decent height, the Wisterias are splendid for this purpose; so are the Trumpet Vine (*Campus radicans*), *Hydrangea petiolaris* and its relative, *Schizophragma hydrangeoides*; all three are just as happy growing down or forming tufted masses on the top of a wall as they are in rambling over tree trunks or against buildings. Nevertheless, the use of such vigorous growing plants must be sparing and unless the wall is of great length only one or two here and there are needed. I almost forgot to mention Roses for trailing over the faces of walls. For this purpose our old friend, *Rosa wichuraiana* is splendid and so, too, are the Rugosa Hybrids, Max Graf and *Repens alba*.

A majority of the plants suited for wall gardening are bushes of a tufted habit, of which, fortunately, there are many. From Washington, D. C., south, there is no better group than the Cistus, which is a feature of the flora of the Mediterranean region and of southeastern Europe. The gardens of New England have to be content with the Sun Roses, the poor relations of these handsome children of the Mediterranean skies. The Cistus forms low, much-branched bushes and is a lover of sun, bearing blossoms one to three inches in diameter, white with yellow or chocolate blotches; in others they are shades of pink and purple. For those who garden south of Washington, D. C., this group has much to recommend it.

There are a number of members of the great Erica family that revel in the sunshine and may be grown with ease on wall tops. Among these may be mentioned the Common Heather and its many forms, the pleasing little Cassiope with its hanging bells, the Bearberry (*Arctostaphylos uva-ursi*) and *Leiophyllum buxifolium* and its varieties with white, star-like blossoms.

Besides the Cytisus and Genistas a number of other members of the great Pea family are especially well fitted for wall-top gardening. Among these the common Gorse of Europe (*Ulex europaeus*) may be mentioned as an ideal subject for topping low walls to keep out intruders. Its smaller relatives (*U. anglica, U. Gallii* and *U. nana*) may be used nearer the precincts of the house. Pink blossomed *Ononis fruticosa* and its relatives may also be employed and so, too, may spiny *Sophora viciifolia* with white shaded with blue racemose blossoms.

Bushes which may be grown on wall tops for their foliage include a number of dwarf Willows such as *Salix herbaceae*, *S. lanata* and *S. reticulata*. Nor are Conifers altogether unsuited for the purpose. The low growing *Juniperus horizontalis* and even the dwarf Mugho Pine (*Pinus mugo*) and the dwarf form of the Scots Pine (*P. sylvestris Watereri*) can be used.

It goes without saying that in the establishing of bushes on and in walls great attention must be given to the proper preparation of holes well filled with suitable earth. Another highly important thing is that when planting in or on the wall itself the plants must be of small size and should be pot grown. After planting care should be taken that they do not suffer from drought before the roots have had plenty of time to ramify through the material of which the wall is built. The wider the interstices between the bricks or rocks and the more soil that is found therein the better for the welfare of the plants. Of course, where the wall is a mere retaining wall and the planting is done in ordinary soil behind it, no great difficulties are ex-

(*Continued on page* 132)

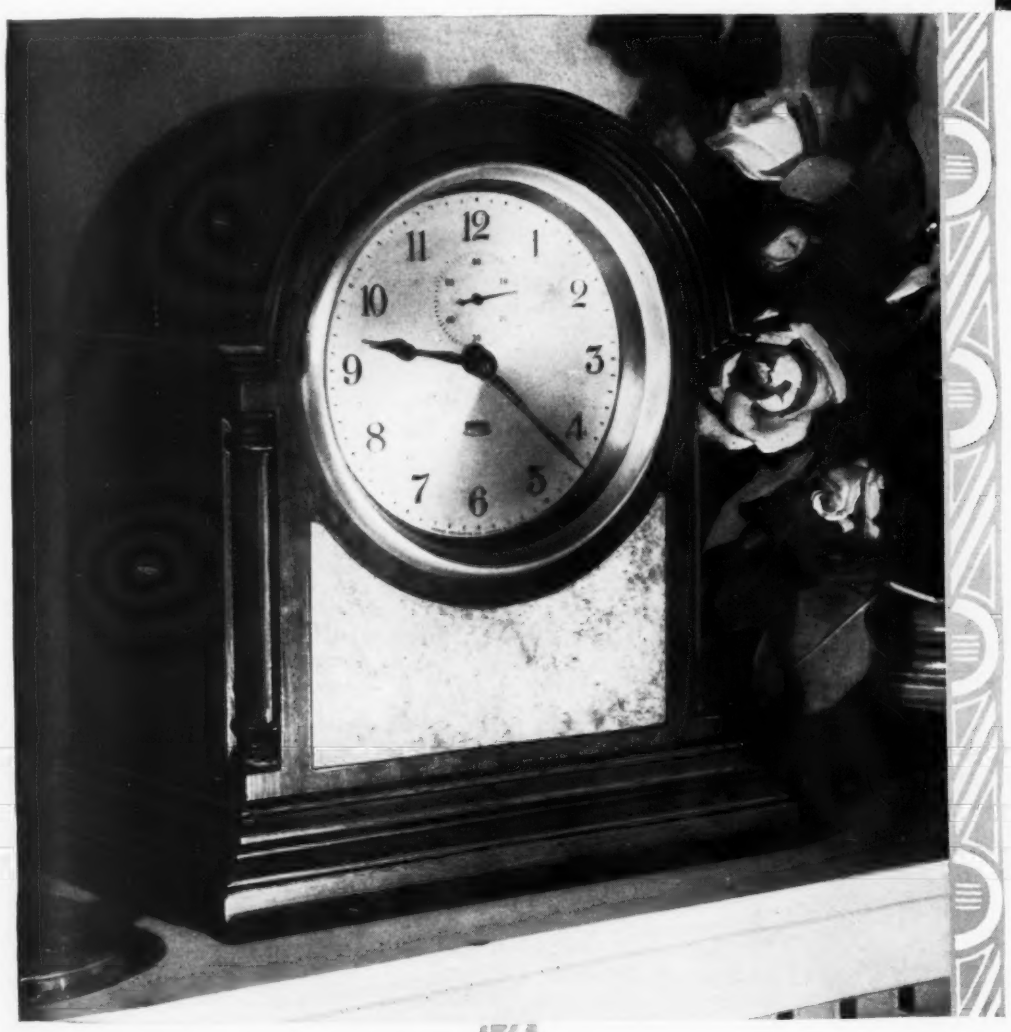
To an island of Samoa, a Poole Clock has brought constant correct time . . .

ON one of the Samoan Islands in the South Pacific is a training school for native boys maintained by an English missionary society.

There is no electric current, no telephone and no radio at the mission, and if one wants authentic time he must go twelve miles for it.

And so, some months ago, came an order from the manager of the mission for a Poole Electric Clock.

Now the mission has correct time, twenty-four hours a day—time that is guaranteed accurate within sixty seconds per month.



THE ROMANESQUE
MODEL 71—PRICE $35
A classic design in two-tone brown mahogany with curly maple front paneling, 10 inches high.

Poole Electric Clocks

create and use their own electricity, and so are independent of all outside conditions, running equally well anywhere in the world.

Ask your dealer to show you these remarkable all-electric clocks, without springs, and never requiring winding, oiling or cleaning.

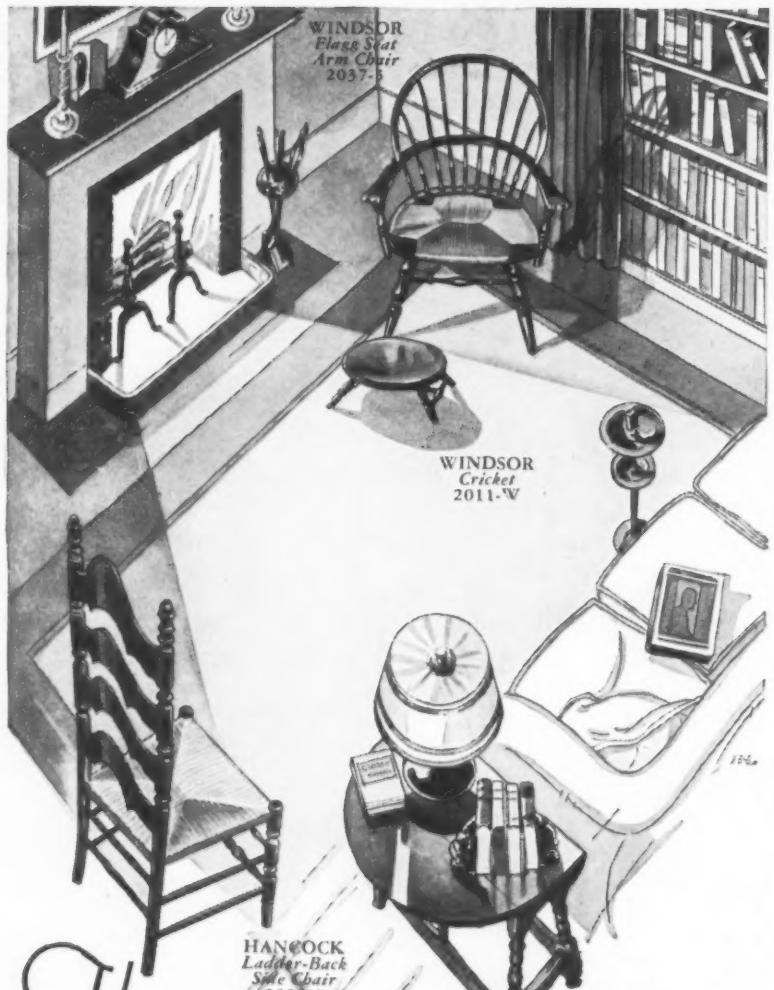
Cased in a variety of handsome models for living rooms, dining rooms, libraries and kitchens; for private and general offices.

Prices from $20 upward
(Slightly higher West of the Rockies and in Canada)

If you don't find them readily in your locality, write us; we will give you name of a nearby dealer or fill your order direct if no convenient dealer yet handles the Poole.

THE POOLE MANUFACTURING CO., INC.
Ithaca, N. Y.

POOLE
Electric Clocks



Flickering Shadows and Restful Chairs

WHEN purple dusk deepens to star-studded velvet, and shadows dance to the tune of a crackling log—Nichols & Stone Windsors stretch forth their arms in a gesture of welcome, and bid you drink deep of three centuries of comfort and ease.

For these illustrious chairs trace their ancestry straight to the Mayflower. And three hundred years of service have but added to the charm, the restfulness and sturdiness bequeathed to them by those patriarchs of Cape Cod days.

In one hundred and twenty-five distinctive patterns—graciously meeting every need of the modern home—Nichols & Stone Windsors bring new beauty and comfort at truly moderate cost.

A delightfully illustrated booklet "The Tercentenary of Charm" will be sent you on request. Address Dept. Q-30.

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts

Plants That Climb The Wall

(*Continued from page* 130)

perienced. Where the wall is of cement or of solid brick firmly mortised it is obviously quite useless to attempt wall gardening.

For the warmer parts of this country there is an abundance of material that can be used in wall-top gardening. It so happens that many of the drier parts of this country, of South Africa and of Australia enjoy a warm temperate climate and it is the vegetation of these regions that is particularly suited to combat the semi-arid conditions which wall tops afford. However, the temperate regions are not without a great deal of material suitable for the purpose, as the list given on page 77 shows.

Creative Soils And The Flowers

(*Continued from page* 126)

They require a deep, cool, friable loam that is well drained to a depth of three feet at least. A trench two feet wide by four feet deep may be prepared in fall. The bottom should contain from 4″ to 6″ of well rotted cow manure. On top of this a 12″ to 15″ layer of rotted sods that have been cut and mixed with humus-bearing loam and the balance of our trench filled with a fairly rich top soil. Sweet Peas will go to a great depth for food; roots of 2½ feet in length are common. In the vicinity of New York they may be planted in the open the middle of March. However, some of the finer sorts have a tendency to rot in the open ground if the soil is too cold and wet. Starting them in pots in the cold-frame in February and transplanting in May gives better results.

In every case, first ascertain as much as possible of the life history of the plants you wish to grow. Then their location and general cultural conditions will suggest themselves.

Geraniums And Erodiums

(*Continued from page* 124)

sheltered, and a wall may be given it, I should not give up hope.

Quite as small and as dainty, however, and seemingly quite hardy is *E. chamaedryoides* (syn. *reichardii*). This minute species grows little more than an inch high, but spreads out into a mat as wide as a saucer and continues to bear its small white or pale pink blossoms from May until frost. It is a most cheery and indefatigable small thing and it is too bad that it is hard to come by. Seed of it seems not to be plenty and one seldom sees the plants offered in this country. Let us hope that it will soon be more available.

One of the easiest and hardiest of all the kinds is *E. macradenum* from the Pyrenees. The foliage of this plant appears in a delightful ferny mass, green in color and intricately cut, and the freely borne flowers are white, the lower petals veined with crimson and the two upper ones distinctly blotched with dark purple. There is a rose-colored form of it. *E. suprecanum* is one of the fine silver-leaved species and a beauty. The flowers, three to each stalk, are faintly pink and lightly etched. *E. amanum* also is very beautiful, growing from six to nine inches tall and producing masses of silvered leaves and pure white flowers. It is from Syria, but seems hardy in sheltered nooks.

Another fine species and one that is for almost any garden and most conditions is *E. cheilanthifolium* (*E. trichomanifolium*) from the mountains of Spain. From a compact tuft of woody stems the gray-green, fern-like foliage arises and the white, purple blotched blossoms continue to materialize nearly all the summer through. *E. chrysanthemum* is a yellow-flowered kind, a native of the mountains of Greece, with very beautiful silver leaves. With me it has not proven ironclad in the matter of cold resistance, but my garden is a cold one. It is a plant that is unisexual and it is necessary to possess plants of both sexes if seed is to mature.

The foregoing is but a hint at Erodiums. There are many more—many that I have not myself yet met with. *E. petreum* sounds engaging with bright pink flowers, two to the stem; and *E. absinthoides* is one of the very dwarf kinds with silver leaves in a neat tuft and branching stems bearing many pink-veined flowers well above the foliage. One is intrigued to try them all—*romanum*, *kolbianum*, *guicciardi*, *daucoides* from Spain, and the great *Manescavi*—noble of form and magenta of hue. Space runs out before enthusiasm for these flowers. In the garden they occupy little room, for they may be tucked into walls, into the flagstone walks at the edge, anywhere in sun in the rock garden. The most fastidious will not be disappointed in their grace and charm.

I shall be glad to tell where seeds and plants of Erodiums and Geraniums may be purchased, if you will write me and enclose an addressed envelope.

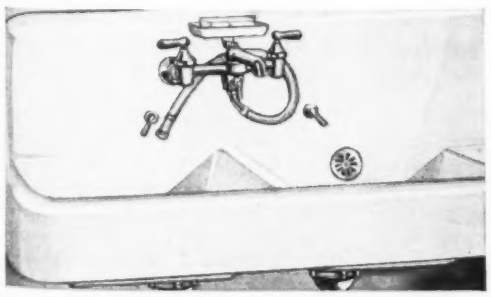
WHEN A FELLER NEEDS AN ARCHITECT

ROOFS . . . windows . . . floors . . . heaters . . plumbing . . . and so on, and *so on!* What a help it is to have a few experts among your intimate friends when you come to that thrilling, intricate adventure—building a home.

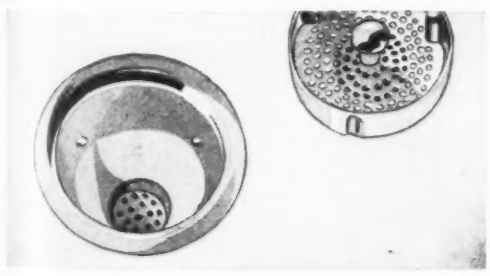
Get an architect off in a quiet corner and ask him a few pointed questions. He'll tell you that quality always pays, that no budget is too small to cover good design and good service. He'll show you that integrity at critical points of construction is plain common sense, and a joy forever! It pays, in many ways, to be *right.*

Even to casual callers, the bathroom speaks volumes about your way of living. The true story of your character and carefulness is told in your *facilities for keeping clean.*

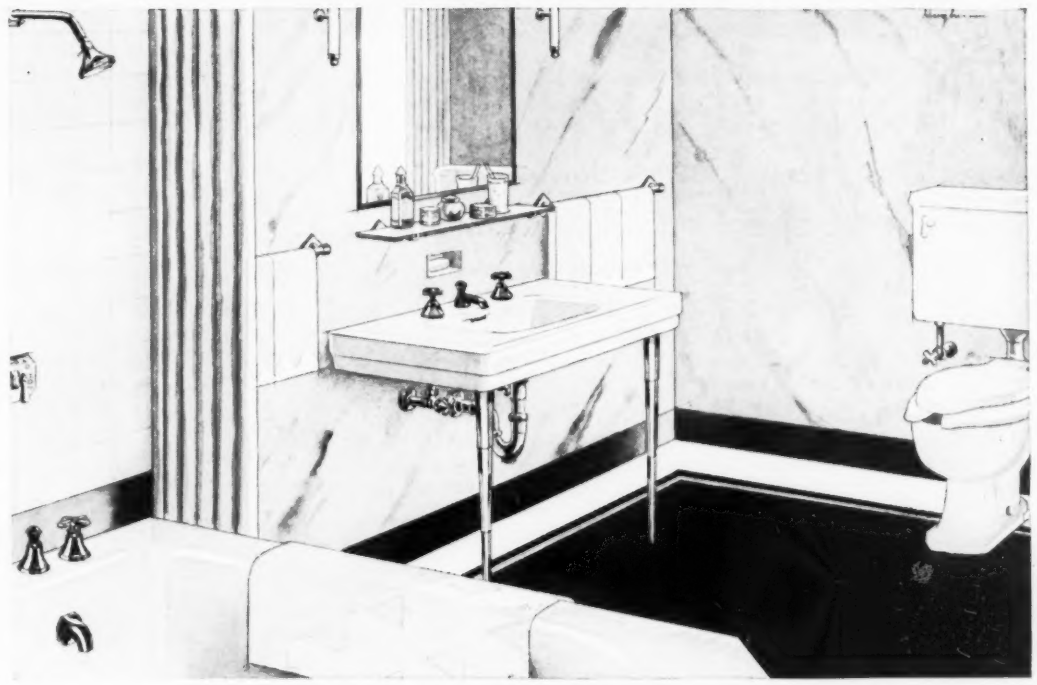
Often you find Kohler fixtures and fittings in the homes of architects, real estate men and others who know more about plumbing than the man on the street. Any one appreciates the fine lines and lustrous finish of Kohler ware . . . the restful charm of its soft pastel tones . . . the clear whiteness of Kohler white and the brilliance of Kohler black. Experts know that the Kohler mark means through-and-through fineness, that Kohler engineers and workmen put a craftsman's pride in their products . . . a pride that blossoms again in your home.



Double-compartment STAFFORD *sink with Dynamic swing spout mixing faucet and Duostrainers.*



Kohler Duostrainer—showing large five-inch drain opening and removable strainer cup.



A distinctive bathroom, having MAYFAIR *bath and* STOCKTON *lavatory, both with Octachrome fittings—and* ROCKBOURNE *closet.*

Be sure that Kohler quality extends to the metal parts. Weakness here is a trouble breeder, a money waster—and a positive danger. All Kohler fittings are made of tough, rustless brass . . . using heavier, simpler parts . . . obviously more efficient in operation . . . good for many more years of fine service.

In country cottage or big-city apartment, the finest plumbing adds relatively little to the building bill and always *makes money!* Increases property values. Reduces running expenses. Prevents trouble. . . . Besides paying daily dividends of comfort and pride, that careful people simply will not sacrifice.

If you plan to build or buy or remodel soon, get the advice of experts on this vital matter. Your own architect and plumber will show you how and why an all-Kohler installation gives maximum service at minimum costs. Meanwhile, write for an interesting new booklet, A-10, which shows the beauty and benefits of modern plumbing, at its best. Write for it now. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. Manufacturers of Kohler Electric Plants. . . . *Branches in principal cities.*

ELEVEN IMPORTANT POINTS

1. *Kohler designs* are decorative, purposeful, correct.
2. *Enamel*—fused with an everlasting bond . . . keeps its smooth, glistening surface.
3. *Vitreous china*—armored with a flat, lustrous, lasting glaze.
4. *Kohler colors* are soft, livable pastels. The white is a perfect white.
5. Metal fittings match the fixtures in style, character and quality.
6. Made of finest materials . . . show craftsmanship and care.
7. This year's Kohler products are next year's new ideas in plumbing.
8. Kohler quality extends to *kitchen and laundry.*
9. Kohler quality *costs no more* . . . and saves money later.
10. Handled and installed by qualified plumbers.
11. Backed by *an entire community* . . . beautiful Kohler Village.

KOHLER OF KOHLER

LOOK FOR THE KOHLER MARK ON EVERY FIXTURE AND FITTING

"$50 SPENT ON TABLES . . . .
will do more for the finish of a room than that amount spent on other furniture . . . ."
says NANCY McCLELLAND

YOU will appreciate the truth of Miss McClelland's statement when you visit the National Home Furnishings Style Show exhibits, September 26th to October 4th.

In honor of that important event, the leading stores of your city, and throughout America, will present a special group of Imperial tables, covering a wide selection of attractive new styles, and all selling for less than $50!—a hint of the many choice Imperial creations, generally far more costly.

See them and you will understand why Imperials are so highly prized in fine homes everywhere. Sparkling with aristocratic beauty, they brighten the nooks and corners, lend a formal yet friendly touch to chair groupings and halls, bring coziness to guest rooms, and scatter a delightful air of good living throughout the entire house.

Imperial cordially urges you to attend this unusual exhibit, and learn what charming effects in the decoration of your home can be achieved with a few dollars invested in Imperial tables.

The trade mark "Imperial" on the green shield will guide you in selecting the genuine creations of these leading table specialists.

The Kenton Mirror $20.00
The Kenton Console $27.50

LOOK FOR THESE EXQUISITE TABLES AT THE NATIONAL HOME FURNISHINGS STYLE SHOW—SEPTEMBER 26TH TO OCTOBER 4TH

The Burgess Chair-side Table: $19.00

The Kensington Nest of Tables $45.50

An interesting booklet, "Tables in the Home", will be sent on request

IMPERIAL FURNITURE CO.
GRAND RAPIDS

American-Grown Daffodils

(*Continued from page* 69)

of the new English and Dutch varieties. At one bulb farm in Oregon I had the pleasure of seeing what is said to be the most complete commercial collection of these wonderful new varieties existing anywhere in the world. This, and stocks of the newer things possessed by other growers, are already serving as the source of supply for both American and Dutchmen who are going into commercial bulb growing. A splendid lot of American-grown seedlings, many of which were exhibited at the several shows, are also coming along. Within a few years American gardens will be as well, if not more adequately, supplied with all of the very finest of the new Daffodils as those of any other part of the world.

ADVANTAGES

The fact that America has had to wait so long for these new creations in the Daffodil world means that we are going to have the accumulation of many years' work on the part of the English and Dutch hybridizers presented to us more or less at one time. Even this situation, however, has at least one possible advantage—we have been forced, so to speak, to keep our new Daffodil treasures in the savings bank. In the hands of the growers stocks have accumulated more rapidly than they would have had the supply been kept cut down by retail sales. Those who like to look for the silver lining may find a modicum of comfort in this fact.

In any general survey of the newer and the newest varieties, many of which will be generally available for the first time this fall, two things stand out strikingly. The first is the creation of new types, as well as of new varieties—or perhaps it would be more accurate to say the disappearance of old types—as the result of the continued crossing and recrossing between types. And the second is the development of new species and near-species hybrids, such as those secured from the Cyclamineus, Triandrus and Jonquilla sorts. All of these latter are particularly interesting because they mark the turning away from the aspiring for greater and greater size as the chief objective in Daffodil breeding. These new varieties are not "enormous" Daffodils—for which we may be thankful. The Giant and Super-giant Trumpets have their place, but with the wonderful development of color in the new Incomparabilis and Barri varieties, in addition to the refined and much more spirited beauty of the species hybrid, this will be increasingly less important than it has been in the past.

It would be impossible in the confines of an article such as this to attempt to describe any considerable percentage of the host of meritorious new Daffodils. The best that can be done is to call attention to a few of the most outstanding in the hope that the reader may be impelled to follow the wonderful trail of the new Daffodils further in the catalogs of the specialists who are now listing a considerable number of them.

While there are many individual varieties more sensational in size or coloring, there is perhaps no group more outstanding in its difference from older forms and in its promise for the future, than the Jonquil Hybrids; these have resulted from crossing the giant trumpet sorts, such as Emperor, with the old single sweet-scented Jonquils. Though small in size, these flowers have remarkable substance, and either in the garden or when cut last for an unusually long time. The colors are richer yellows than are found in any other class outside of the original Jonquils, a deep buttercup gold. For the most part they are sweet-scented and are borne several on a stem.

Typical of this class is Tullius Hostilius, nicely proportioned, with a clean-cut Jonquil trumpet and a uniform pure gold color. Somewhat similar but of various shades of color are Romulus, Numa Pompilius and Lady Hilligdon. Golden Sceptre, one of the most famous in this group but of somewhat different type, has flowers so large that it is sometimes classed as a yellow Trumpet;—it well illustrates the disappearance of the old lines of demarkation between the Daffodil types. General Pershing, another large flowered sort, is perhaps the richest colored of all. The former has been such a good propagator that it is now very moderate in price, as cheap as Engleheart's old Buttercup, which was one of the forerunners of this class. White Wedgwood is distinct in having a pure cream white perianth, of the starry shape typical of many of these varieties, with a trumpet of very light sulphur or deep cream-yellow; tall, graceful and in every way a delectable flower. Orange Queen, one of the least expensive of all Daffodils, is one of the cheeriest—starry little flowers, one to three to a stem, of brightest Jonquil gold, with a tint of orange and a delightful Jonquil fragrance; an old variety but one which has never been given the recognition it deserves.

A HARDY GROUP

The Triandrus Hybrids form a group which is especially desirable for naturalizing or for the rock garden. Of more generous proportions, they are much hardier than the species. As with the Jonquilla Hybrids, most varieties produce several flowers to a stem, and their general effect is charmingly graceful and delicate. There are two quite distinct types, the first resulting from Trumpet parentage and the second from Leedsi. Of the former the best known is Johnstoni Queen of Spain, a wild hybrid discovered by Peter Barr; growing but a foot or so in height, it is one of the most graceful little Daffodils in cultivation and also one of the most adaptable for a wide range of uses. It is canary yellow, with a typical reflexing perianth. Icicle is pure white, and makes a splendid companion for it.

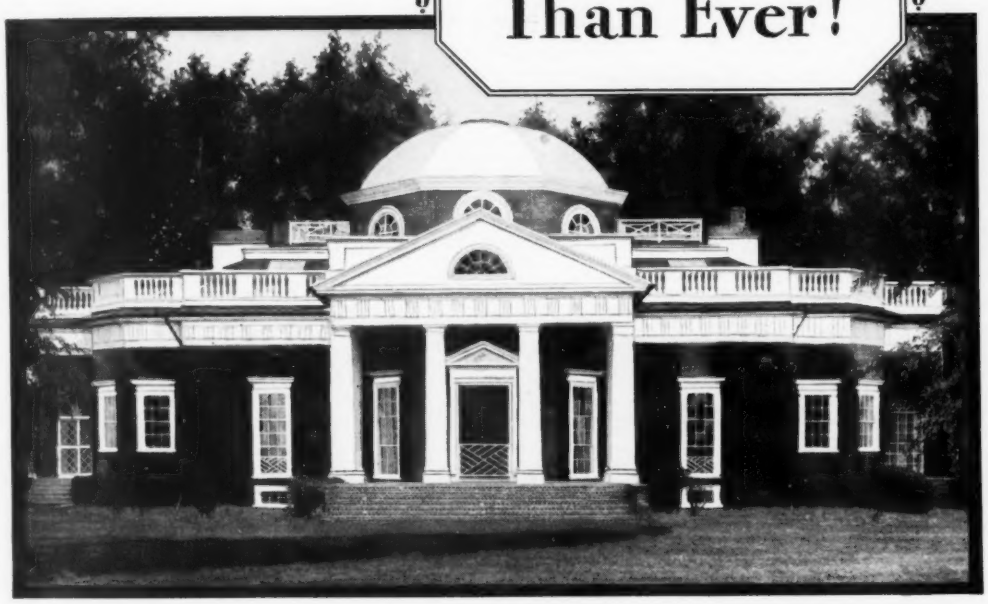
Larger flowered are Harvest Moon, a pale lemon yellow, and Cingalee, a cream-colored perianth with a soft primrose trumpet. More graceful in form, because the trumpets are in better proportion to the perianth, are the Triandrus-Leedsi Hybrids, of which

(*Continued on page* 138)

Glorious "Mount Vernon"

Last year "MOUNT VERNON," *the home of George Washington, was painted with Outside Barreled Sunlight. Now it sparkles in the Virginia sun with new beauty... new distinction.*

Now More Beautiful Than Ever!



"MONTICELLO," *the stately home Thomas Jefferson designed with his own hand. Recently painted with Outside Barreled Sunlight, "Monticello" is now more attractive than ever.*

Stately "Monticello"

BOTH FORMS OF BARRELED SUNLIGHT *are sold in cans of all sizes, 5-gallon buckets and large drums. Extremely easy to tint with oil colors. Quantities of 5 gallons or over tinted to order at the factory without extra charge.*

THE historic estates of George Washington and Thomas Jefferson. Glorious old homes... famous for their dignified beauty. *Now they are more attractive than ever.* They fairly sparkle in the Virginia sun . . . brilliantly white . . . richly lustrous... painted with Outside Barreled Sunlight.

You can give the same distinction to your own home. The paint which has made Mount Vernon more beautiful . . . renewed the glory of Monticello . . . has added charm to thousands of fine private homes the country over.

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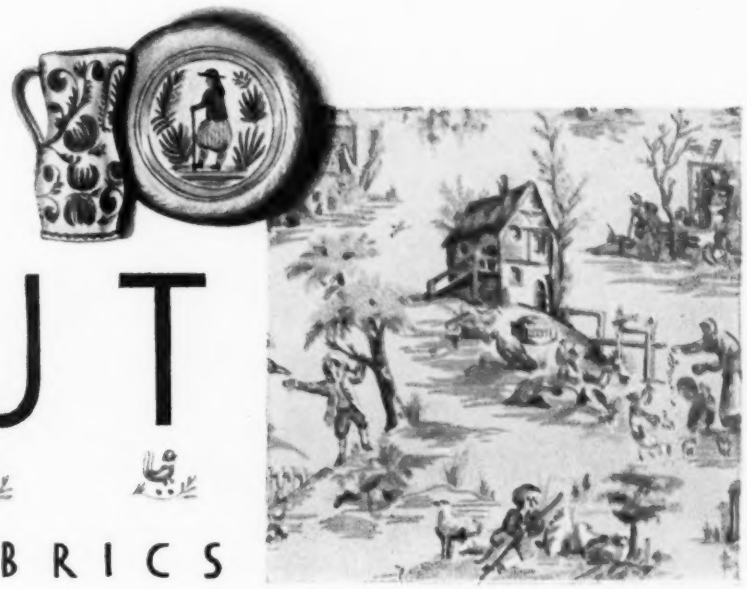

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In a few years it pays its way by fuel savings besides making your home more comfortable the year 'round
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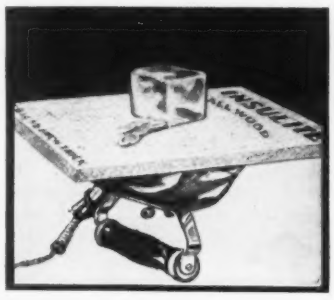

ALL insulation materials are not alike. Insulite is a full 1/2 inch thick insulating board. This means it gives 12½% more insulation than ordinary 7/16 inch insulation boards. You can easily prove the greater efficiency of Insulite by making the simple electric iron test pictured above.

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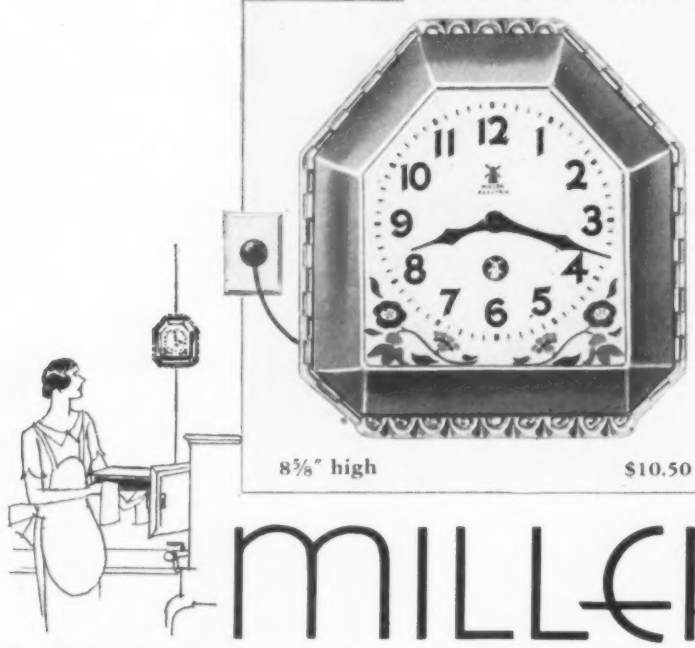

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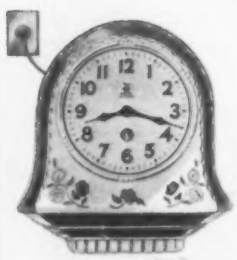
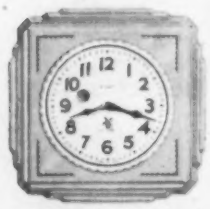
modernized to meet the COLOR vogue!



MANSION—Electric movement. Fits flush to the wall. Green, yellow or blue. 9⅝" high . $11.00



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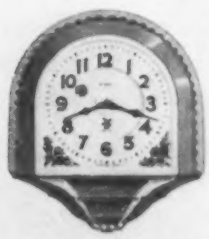

CONSOLE—Fits flush to the wall. 8-day movement. Green, blue or yellow porcelain. 9¼" high . $6.00

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As practical as they are modern, MILLER Kitchen Clocks do away entirely with the pendulum nuisance. The 8-day *lever* movement runs smoothly in any position and the new *electric* movement does not even require winding. Thoroughly dependable, strictly accurate, they may be relied upon for loyal and lengthy service. Available at department stores, jewelers' and house furnishings shops . . . 8-day lever movements, $3.50 to $6.00. Electric movements, $9.50 to $11.00.

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American-Grown Daffodils

(*Continued from page* 134)

Agnes Harvey, now moderate in price, is perhaps the best known; this has a starry, pure white perianth with a cup of cream-white, sometimes shading to apricot. More recent additions are Moonshine, creamy white throughout, and Pearly Queen, with a silvery-white perianth and citron-yellow cup with a peculiar pearly blush which gives it its name. Snowbird is pure white throughout and more erect in growth; Thalia, which has been called the "Orchid Narcissus", is entirely distinct from all the above, having a short cup; its flowers, three or four to a stem, are pure white and exceptionally long lasting.

In the Cyclamineus Hybrids we have a type still newer than any of the above, particularly valuable both for their exceptionally early flowering and their remarkable long lasting qualities in the garden or when cut. The first of these to flower, and the finest so far developed, is February Gold which blooms in February or earliest March even in the latitude of Philadelphia; a perfect gem of a pure golden yellow trumpet with star-shaped reflexed perianth and a fluted, deeply lacinated trumpet of nice proportions. March Sunshine is similar in color but smaller and in general more like its Cyclamineus parent; it is ideal for the rock garden. Another is Flycap, with a canary-yellow perianth and wide goblet formed crown; Cyclataz is bright yellow with orange yellow cup, similar to that of Soleil d'Or, of which it is a seedling.

SENSATIONAL SORTS

The most sensational of the new Daffodils are to be found among the new Incomparabilis, Barri and Leedsi Hybrids. These have been called "Giant Leedsi" and "Giant Barri". These terms, however, do them scant justice as they are by no means merely larger varieties of the older forms of these two classes; the size of the cups or crowns has been increased and the coloring greatly intensified, in many cases extending clear to the bottom of the base of the cup, and in others making striking and spectacular contrasts between the deeply colored frilled, flaring margin and the lower portion. No one who has not actually seen some of these varieties can well picture their striking, and in many instances almost startling, beauty. That they will take American gardens by storm once they begin to be at all generally known is evident by the sensation they create wherever they are shown, backed by the fact that they are absolutely hardy and in many instances more vigorous in growth and disease-resistance than the older varieties.

One of the finest of these Incomparabilis Daffodils of moderate price is Croesus, with a wonderful perianth of light canary yellow, the outer petals of which are so broad that they nearly touch, the inner ones overlapping and opening flat; the broad fluted cup is a rich orange clear to the base. Another glorious one is Appleby, available at a lower price than the famous Gallipoli which, striking as it is, has a long goose neck which permits the flower to turn down. Francisca (Franciscus) Drake, which I consider one of the finest of all, though it is very reasonable in price, has individual petals often over an inch and a half in width and of unusual substance, pure white, tinted gold at the base. Its pure yellow cup is broad and deep, shading to flame orange at the broad, frilled edge; the flower is held well above the foliage and its reflexed, sometimes slightly twisted petals give it a graceful, informal character rare in so large a flower.

Milford-Haven, creamy-white with yellow-orange margined trumpet, is another beauty. Mrs. Francis King, creamy white with a lemon yellow cup changing to orange at the edge, is very distinct. Fortune is one of the most remarkable both for its great size and its surprising earliness; its clear yellow perianth supports a long trumpet-shaped crown of deep blood orange; it still sells, however, for around a hundred and fifty dollars a bulb. Red Cross, cream yellow with a light orange cup, deepening at the edge, is one of the most famous. Stella Pratt, available at a much lower price, is very similar. Some of the older and less expensive but nevertheless fine varieties include Bernardino, Whitewell and Will Scarlet.

A GOOD BUY

Coming to the newer Barri (which have trumpets or cups less than a third as long as the perianth segment), we have as one of the most outstanding, not only of this group but of all Daffodils, the glorious Diana Kasner. The flower of this variety is extremely large, the outer petals of creamy-white being exceptionally broad, the inner ones pointed or Trillium shaped, forming almost a triangle; this remarkable slightly reflexed perianth supports a splendid flaring, deeply frilled and fluted cup of deep chrome yellow, intensifying to burning orange. At the price at which it is now offered—five dollars or so a bulb—it is certainly one of the best "buys" among the newer Daffodils. Anna Croft, soft yellow with sulphur-yellow-red frilled cup, is another. This, together with Dionysius, creamy-yellow with orange cup, and Lady Diana Manners, pure white with a brilliant red cup, were great favorites at the Northwestern spring shows, as they have been abroad. Older varieties of the same general type which can be bought by the dozen instead of singly are Bath's Flame, in which the orange-scarlet edged cup contrasts nicely with the yellow perianth; Lady Moore, creamy-white with a yellow, red edged cup; Red Chief and Red Beacon; and the exceptionally beautiful Nanny Nunn, with a delicate creamy-white perianth and contrasting orange cup.

The Leedsi varieties include both shallow and deep crowns or semi-trumpets; but they all have white or cream perianths and white, cream or extremely pale yellow or citron trumpets, though some of the newer varieties show a pink or apricot tinge of color, making the class less definitely defined than formerly. Though

(*Continued on page* 140)

BRUCE

BRUCE PLANK FLOORS are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. *CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

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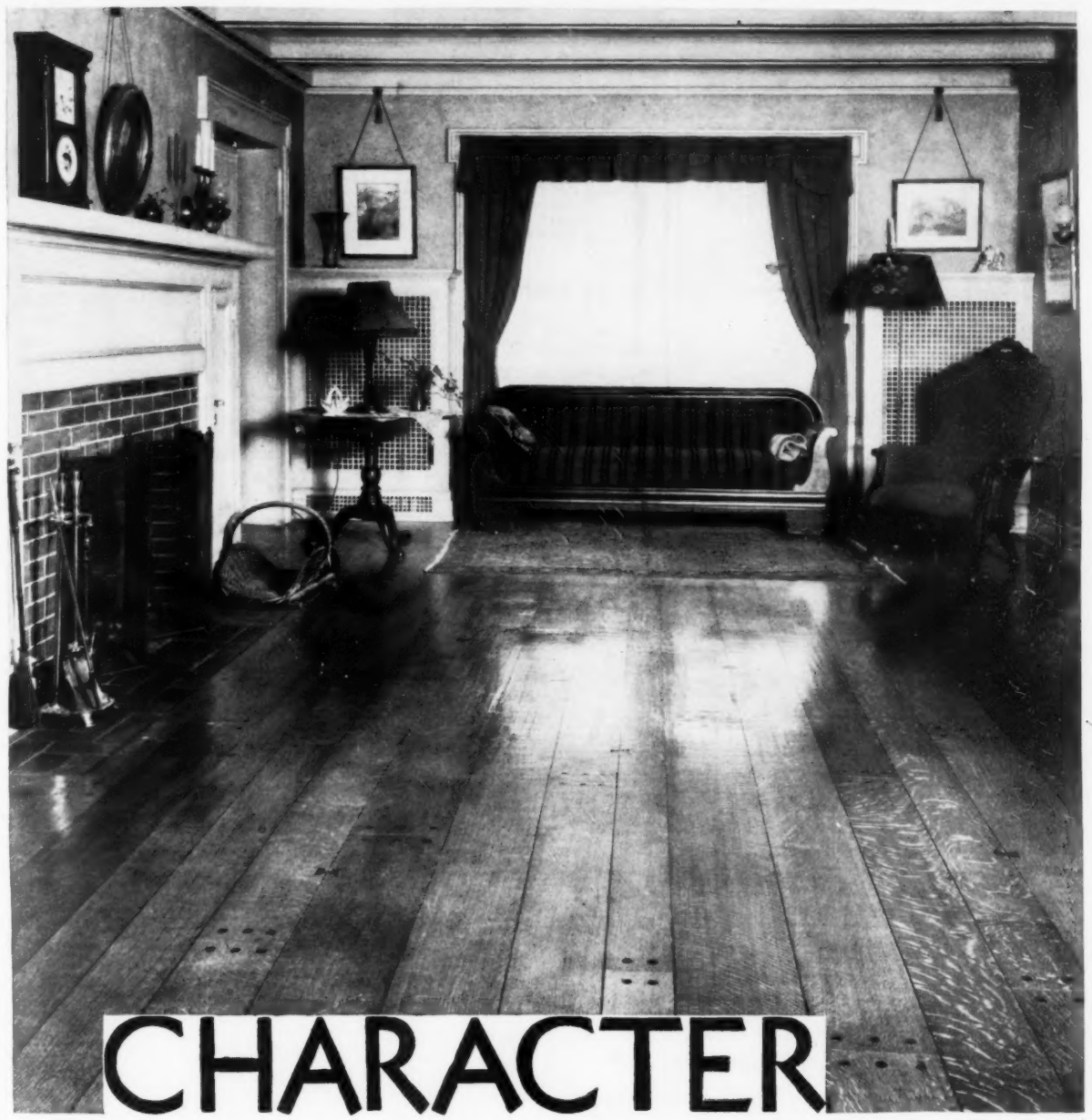

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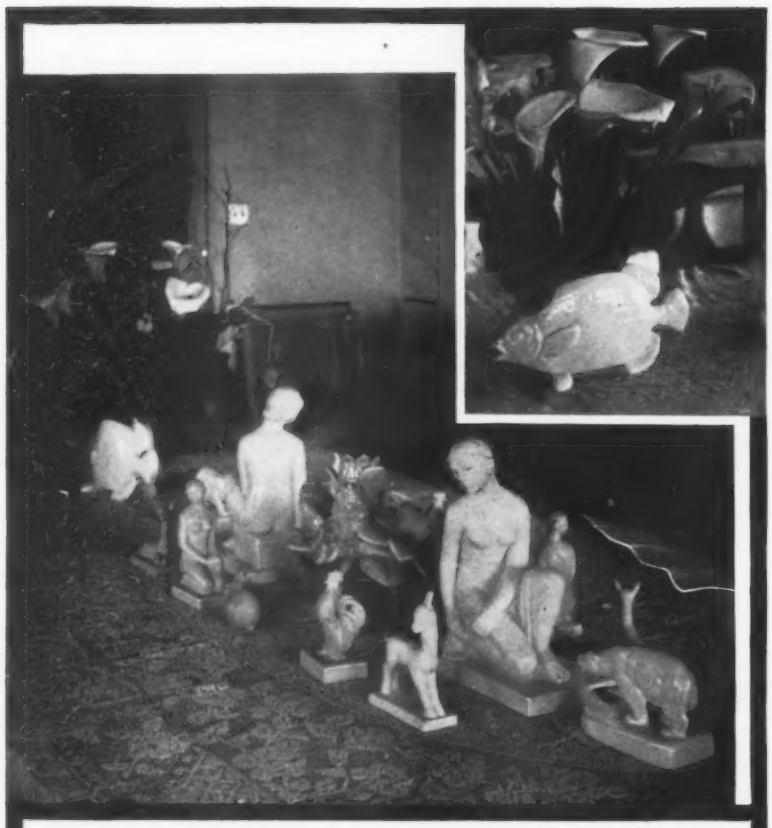

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Rookwood Pottery
Cincinnati

THIS MARK
IS ON EVERY PIECE

American-Grown Daffodils

(*Continued from page* 138)

lacking the brilliancy of the Incomparabilis and Barri types, they are exceptionally delicate and charming flowers.

Of these new Leedsi, the most imposing I have seen is Daisy Schaffer, which has stood out conspicuously among hundreds of other sorts that have been on exhibition where shown; it is of immense size and has a pure white perianth with a pale citron-yellow cup, slightly deeper at the wide open brim; it is still very high priced and I have not found it listed in any American catalog so far. Another beauty is Gertie Millar, one of the largest of all Daffodils, frequently measuring a full six inches across, with a beautifully proportioned frilled cup nearly three inches across, both being of a uniform ivory white; this is available at around twenty-five dollars a bulb. Considerably less expensive is Mrs. Nettie O'Melveny, one of the most fairylike of all large flowered Daffodils, as it is held well above the foliage on a graceful stem; it has a pure white perianth and cup of strong, deep lemon-yellow color with orange picotee.

MODERATE-PRICED SORTS

Among the very moderate priced newer sorts some of the most charming are Delaware, somewhat similar to Daisy Schaffer, but smaller; Eve and Pallas Athene, a lovely pair, delicately colored, the latter exceptionally tall; Silver Star, a pure white perianth with yellow cup, universally and deservedly popular; and Mitylene, a great flower with pure white perianth and pale primrose saucer shaped crown, which has made a great reputation for itself abroad. A few of the best of the older sorts in this class are Lord Kitchener, Sirdar, St. Olaf and Southern Gem.

In the Poeticus class comparatively little advance has been made, though such varieties as Pelleas, Dactyl, Rupert Brooke, Edwina and Snow King are well worth while for the connoisseur, and with the exception of the first two, very moderate in price. The best of the less expensive sorts such as Homer, Horace and *Poeticus maximus*, an improved form of Ornatus, should be planted generously, even by the hundred, as the poets are the most satisfactory of all for naturalizing and in their chaste simple beauty always desirable for cutting. Most of them are sweet-scented. In the new variety Madam Queen (Kentucky) there is a distinct new development in that the perianth is primrose with a distinct coffee-colored shade; undoubtedly this will lead to interesting things in the future.

In the group of Cluster-flowered Poeticus, or Poetaz, varieties—resulting from crossing Poeticus and Polyanthus kinds—there are several new ones of outstanding merit, such as Golden Perfection, sulphur-yellow with a large deep golden cup; Red Guard with perianth shaded apricot and orange-scarlet cup; and Glorious, pure white with contrasting glowing red cup. The Poetaz type is already fairly well known through such fine low priced sorts as Laurens Koster and Aspasia, which is much better than the older Elvira; Admiration, costing but little more than these varieties, is extra fine.

Among the Trumpet varieties, the most distinctive achievement is the development of a new type with a distinct tinge of pink or apricot in the trumpet; this is most marked in the variety Mrs. R. O. Backhouse—"The pink Daffodil"—with creamy white perianth and a distinct pinkish apricot shade throughout the trumpet. Others equally beautiful but not quite so "pink" and much less expensive, are Lovenest, Jim and Sirene. The pure white Trumpets are fairly well known through the varieties Mme. De Graaff, the first of this kind; Alice Knights and Mrs. Ernest H. Krelage. These, however, have now been far surpassed by such wonderful flowers as Mrs. John Bodger, which I consider the finest white Trumpet so far developed; Jungfrau and Lord Louis Montbatten. One cannot leave the White Trumpets without mentioning again that little gem for the rock garden, W. P. Milner.

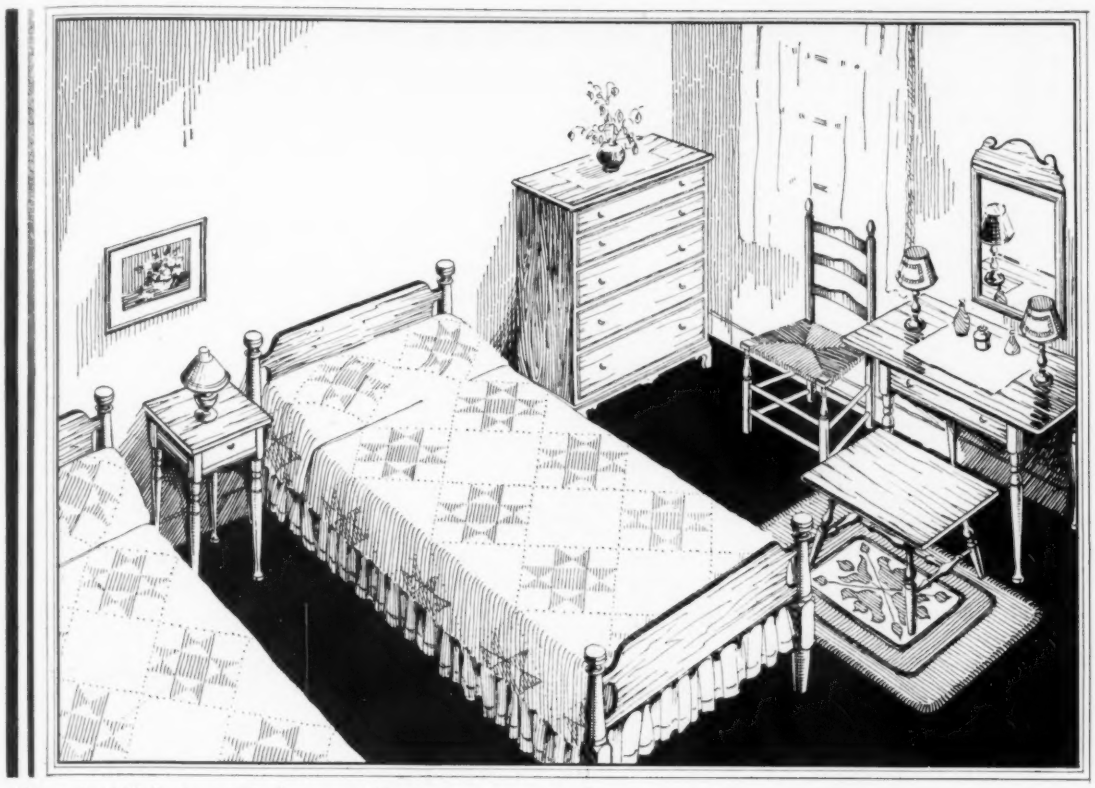
The Yellow Trumpets and the Bi-colors continue to multiply and increase in size. With the introduction of Treserve, and several quite similar, a few years ago it seemed as though the limit must have been reached; of the dozens of new varieties I saw at shows and in commercial stocks, Diotima impressed me as being the finest. Aerolite, not so large, but of better proportions, very early, and extremely long lasting, is bound to replace many of the others in this class as soon as it becomes more generally known; fortunately the price is very moderate. Among the Bi-colors, Van Waveren's Giant has quickly become known the world over; Spring Glory has largely replaced the old Victoria; Silvanite, as its price comes down, is becoming equally popular. Of the recent introductions the two most outstanding are Robert E. Lee and Jefta, both of which have proven most impressive at all shows both here and abroad.

THE SEMI-DOUBLES

Most of the old Double Daffodils were too double to be beautiful, and not a few of the newer ones are open to the same objection. The newer type of semi-double form, with the crown petals of a color contrasting with the perianth petals, are, however, charming. The best known of these, perhaps, is the remarkable Mary Copeland, with a combination of pure white and bright red; Dubloon, sulphur yellow and golden yellow, has become very well known in this country. Twink, an indescribable combination of creamy yellow and orange, is now moderate in price and merits a place in any collection; Daphne, still rather high priced, as it was introduced but two years ago, has delightful sweet-scented small double flowers which to me seem by far the most charming of any in this class.

Among the new Incomparabilis, Barri and Leedsi Hybrids there are a number of outstanding varieties which were not mentioned in the discussion of these types for the reason that they are so distinctly different as to be

(*Continued on page* 142)



Above: 2-323B beds, 323C chest, 323DT dressing table, 323LS light stand, 323M mirror, 1743½-10 stool, and 1723-2 ladder-back chair.

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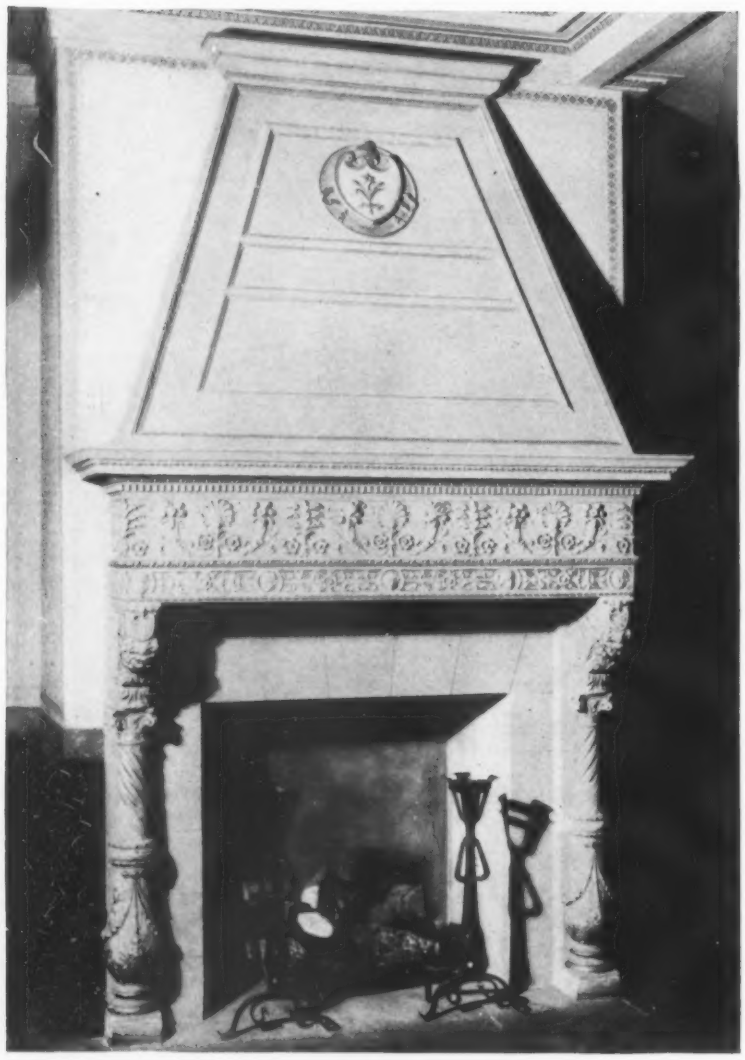

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American-Grown Daffodils

(*Continued from page* 140)

really representative of new types, or at least sub-types. One of these which has made a great name for itself and been a consistent Award winner at all exhibitions, is John Evelyn; the broad petalled, flat opening, creamy white perianth makes a background for a cup deeply fluted, wide-opened and with a double and often triple frill at the margin—an indescribable apricot-orange in color and with conspicuous, harmonizing anthers. Mrs. Barclay, an improved form of Village Beauty, has a creamy white Poeticus-like perianth, with a flat opening, red edged cup of pure yellow. Radio is distinct in having conspicuous white rays extending from the frilled edge of the cup towards the center. Loudspeaker derives its name from the characteristic formation of the beautifully flaring orange-yellow trumpet, which is fairly well illustrated in one of the accompanying photographs. Rocky Mountains, Grand Cañon, Czarina, and Florida are examples of what might be termed a distinct "Cactus" type among Daffodils, having the often slightly twisted and pointed perianth petals reflexed, giving unusual grace and informality to the flowers.

Truly, in America, we have as yet just begun to know Daffodils and the joys of growing them in variety! The wonderful thing about the situation is that these new queens of Spring's pageant of beauty will succeed practically everywhere throughout our country, and for the humblest of gardeners.

House & Garden's Bookshelf

BIRDS OF THE WILD—HOW TO MAKE YOUR HOME THEIR HOME, By Frank C. Pellet. New York: The A. T. De La Mare Company Inc.

"HOW to make your home the home of wild birds," or how to attract birds to your home, is expressive of the subject matter of this vivid, little book. In this day of the garden idea, it is a suggestive guide in the bird garden.

It is not a bird study in the sense of being a book on the identification and classification of birds, but rather a familiar, personal narrative and description written out of the experience of a bird-lover's success in winning and holding the friendship of the birds to his home surroundings. It is not the work of a novice, or the compilation of bird-lore from other sources, but the simple, charming story of one who through many years of careful study and writing on nature subjects knows how to record his own observations of bird-life and how to give practical directions to others who would like to have the presence and enlivening charm of birds on the grounds and in the gardens about their homes.

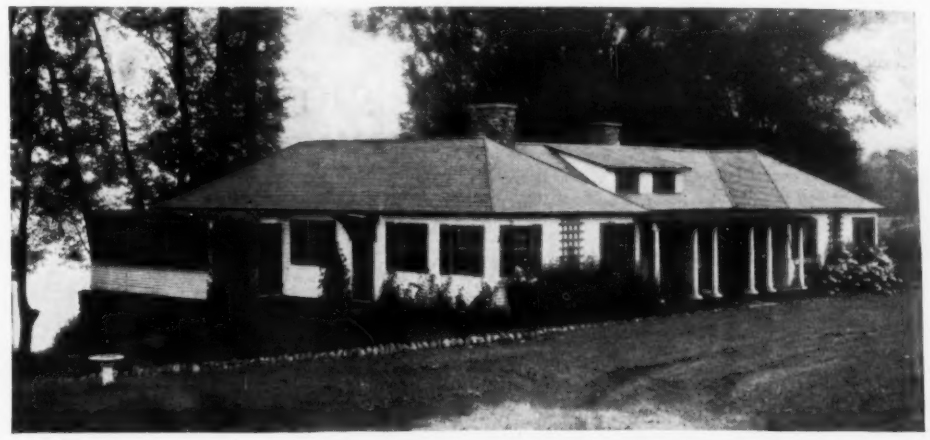
Note how clearly the author states the secrets of his success: "Three things are necessary to bring the birds to your vicinity: the first and most important is suitable nesting sites; an abundant food and water supply comes second; while security, with protection from enemies, is third." In this concise way we are told that we may bring the birds to our doors in the springtime and have them at our windows on winter days. A few simple instructions and the use of well-chosen photographs show us how to supply inexpensive nesting sites and feeding and watering places. Helpful directions are given for providing food and attractive shelter and for protecting the birds against winter storms and lurking enemies. One could wish, however, that the author had advised to deal a little more summarily with the great horned owls, cats, skunks and snakes. For many readers the picture of a snake in a bird-book does not enhance the book, but is too much like finding a snake in a bird-bush. Taken as a whole, the writer's use of his photographs is a very real contribution of interest to his work.

The writer of this review, by the use of native and cultivated fruit and seed-bearing trees, shrubs and vines, has made his own country home-grounds an inviting haven for bird-life. For this reason he appreciates all the more the author's suggestions for planting. To Mr. Pellet's valuable and rather extensive list of plant-life, I would add the use of wild Roses planted in masses, the late-fruiting varieties of Hawthorne, like the Cockspur, and the Honey-locusts. These furnish beauty of background, an abundance of food and the most secure protection for nesting. The chapter on "Suggestions for Planting" reveals a list of plants adequate to meet the needs of both the small home-site and the bird refuge of the country place; and many of the plants are at once valuable for bird-gardening and landscape gardening. One of the values of this little book is that the observations and suggestions of Mr. Pellet apply both to city and country places in widely separated territories. In the author's preface he says:

"Some of the happenings were at my home in town, some at my little farm in Iowa, and some at my larger one in Nebraska. I am one often spoken of as land poor, because too great a portion of my resources is invested in land. However, I am rich in trees and birds, in flowers and vines, and in butterflies and bees."

You catch a gleam of this wealth of the author's mind in such chapter headings as, "My Investments In Living," "Invitations That Birds Accept," "Attracting Migrating Birds," "Winter Birds," and "My Special Friends." These and the other chapters are like a series of informal, personal bird-talks. There are here a warmth of friendliness and a wealth of knowledge, a simple beauty of style and vividness of narrative illustrated by the use of many original photographs, and it is all so unpretentious. The author's inner, esthetic life is revealed, and the reader feels that the book is written out of an experience of love for every living thing,

(*Continued on page* 156)



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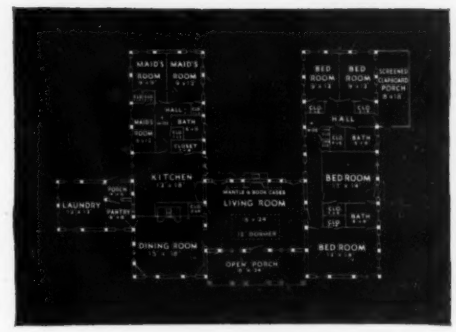

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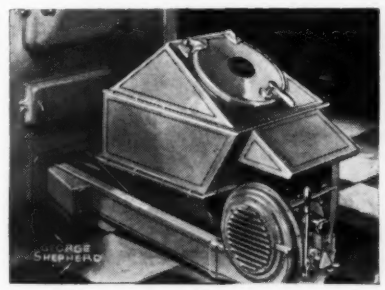

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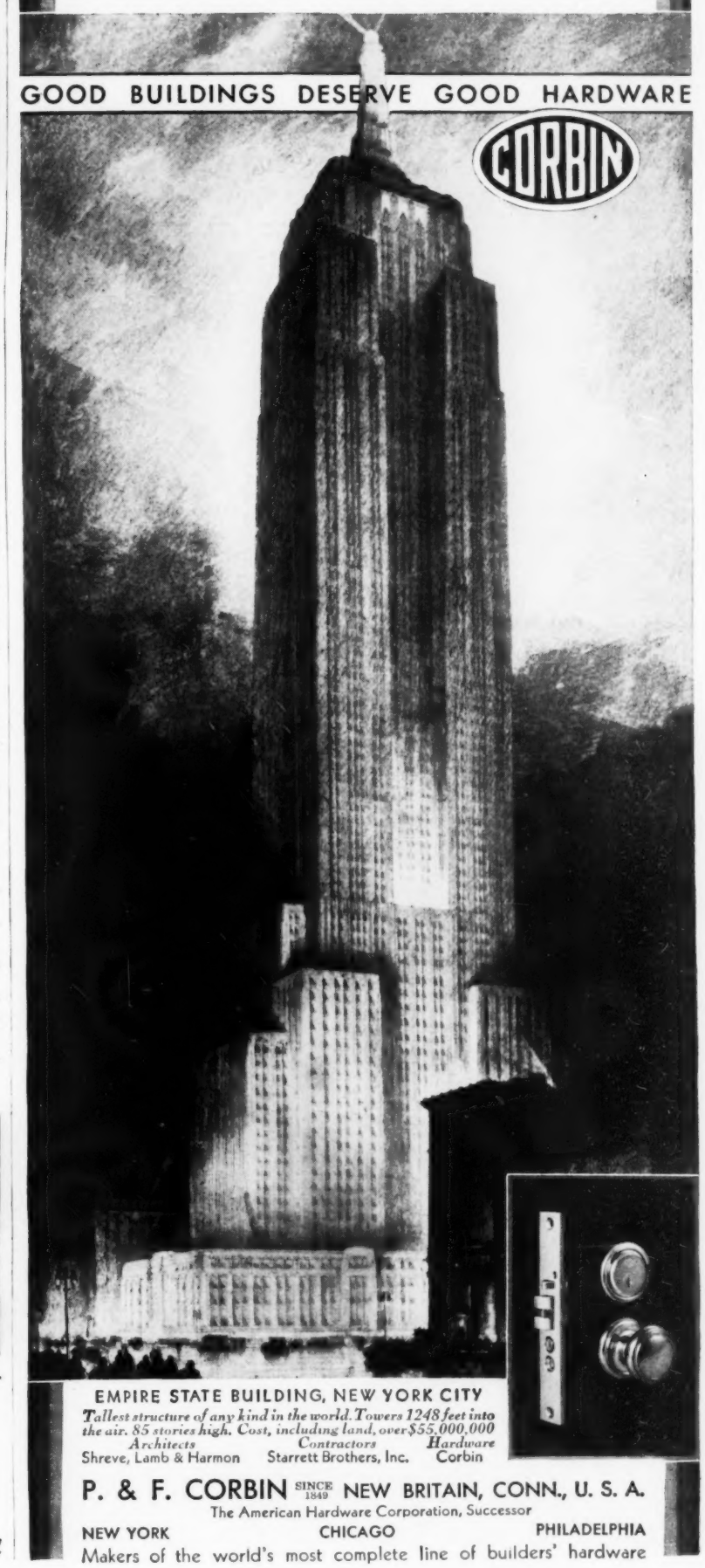

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Now PRICED WITHIN THE REACH of EVERY HOME OWNER

Tulip Terraces For Spring Effects

(*Continued from page* 80)

Ruth Fischer with true Forget-me-not blue flowers is effective. To vary this *Alyssum saxatile compactum* (fine bright yellow flowers) is used, and outside the garden along the hedge little Grape Hyacinths are planted.

On the upper terrace in front of the Lilac hedge, Cherry-rose Edmee Darwin Tulip is used on both sides. On the left in front of this Anton Mauve Darwin (deep bluish lilac), Flamingo Darwin (pale shell pink), Joan of Arc Darwin (sunflower yellow) and White Perfection Darwin (pure white) are alternated and mixed. On the right Anton Mauve is again used with Dream Darwin (rosy lilac) and Mrs. Potter Palmer Darwin (bright purplish violet). These are alternated and mixed. On the left in the next bed is the beautiful Double Tulip Epicure (apricot-salmon). On the right are Cottage Tulips, Miss Willmott (pale primrose yellow) and Sir Harry (pale lavender pink) mixed together.

On the next terrace (lower) to the left we find Plutarchus Dutch Breeder Tulip (bronzy yellow with a flush of heliotrope in center of petals) and Louis XIV Dutch Breeder (an even tone of dark purple with margin of golden bronze). On the right Apricot Dutch Breeder Tulip (dull bronzy buff shaded deep apricot) is mixed with Dom Pedro Dutch Breeder (coffee-brown, shaded maroon and inside rich mahogany). On this terrace also is Fantasy, a glorious Parrot Tulip of true pink color and opposite on the left is Clara Butt Darwin (clear salmon). Fantasy is a sport of the Clara Butt and both have the same exquisite color. Next we have Marie Louise Dutch Breeder (old rose flushed orange-salmon) and Cardinal Manning Dutch Breeder (a splendid shade of rosy violet finished with a bright bronze edge).

On the lowest terrace in the left bed by the wall is Tulipe Noire Darwin, the nearest to the so-called black Tulip (deep maroon black). On the right close to the wall is Zulu Darwin (deep velvety purple black). The next bed (left) has Eclipse Darwin (deep, rich, glowing blood red). (Right) Bacchus Dutch Breeder Tulip (dark violet blue). The last two beds that we have not discussed contain first William Pitt Darwin (very dark crimson) and Mrs. Beecher Stowe Breeder Tulip (finest deep purple).

Key for Plan on page 80

1-2. Edmee Tulips
3. Anton Mauve, Flamingo, Joan of Arc, White Perfection.
4. Anton Mauve, Dream, Mrs. Potter Palmer
5. Epicure
6. Miss Willmott, Sir Harry
7. *Alyssum saxatile compactum*
8. Forget-me-not Ruth Fischer
9. Plutarchus and Louise XIV
10. Apricot and Dom Pedro
11. Fantasy
12. Clara Butt
13. Marie Louise
14. Cardinal Manning
15. *Alyssum saxatile compactum*
16. Forget-me-not Ruth Fischer
17. Tulipe Noire
18. Zulu
19. Eclipse
20. Bacchus
21. William Pitt
22. Mrs. Beecher Stowe
23. Lilac or *Syringa vulgaris*
24. Grape Hyacinth
25. Common Privet or Boxwood

Tulip Terrace Transformed

(*Continued from page* 81)

Again Verbena is used but this time in other colors, lavender and purple. Verbena is a flower that is a joy all summer. Pink, white, lavender and blue Larkspur come next and back of these Gladioli. This flower is delightful in its yellow and lavender; shades of pink and red are pleasing, too.

Giant Zinnias are one of the stunning flowers of late summer. In this lower bed it is wise to use the soft shades suggested because we do not wish to detract from the brightness of our upper terrace. These Zinnias are bordered by Ten-week Stock in two of its most unusual shades, violet and purple, and also by Candytuft in dark crimson and cardinal. And next are Petunias—such lovely ones with ruffles! They are large in size and have edges like satin ruffles. They are called Ruffled Pinks. Also there are some obtainable in lavender and purple. How beautifully these three shades, pink, lavender and purple, will blend.

No garden is complete without spicy old-fashioned Pinks (*Dianthus*) and in the pink shade they are at their best. French Marigolds have rich gold and bronze colors and with Heliotrope as a background in the fall are truly royal—purple and gold!

When you have planted this garden take your work there often and enjoy the out-of-doors. When there are spare moments go there with folded hands and breathe in the intoxicating fragrance and feast your eyes on this marvel of color. Occasionally take a basket and shears to cut flowers but best of all leave most of them on their stems and take your friends to see them.

Key for Plan on page 81

1. Orange and yellow African Marigolds.
2. Santa Barbara Poppy.
3. Blue *centaurea.*
4. Nigella, Miss Jekyll.
5. Scarlet and dark red Verbena.
6. Pink and red Shirley Poppies.
7. *Coreopsis drummondi.*
8. Annual blue Lupine.
9. Salmon Super-Giant Snapdragons.
10. Wallflower Super-Giant Snapdragons.
11. Dark red Super Giant Snapdragons.
12. Pink single Cosmos.
13. Pink and canary yellow Ten-week Stock, alternating.
14. Rose, lavender, pink and white Scabiosa, alternating.

(*Continued on page* 152)

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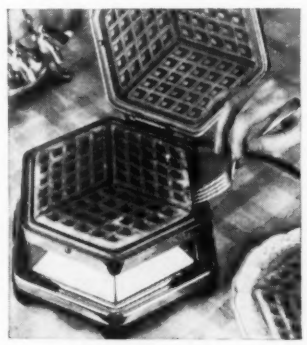

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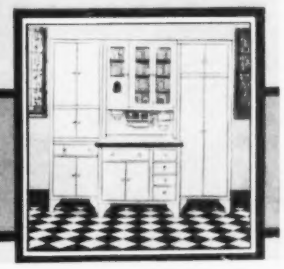

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PASTE OR LIQUID POLISH

Grafting, Budding And Inarching

W. Morrow

GRAFTING is an operation in which two cut surfaces of the same plant, or of different plants, are placed so as to unite and grow together. The cutting, or portion cut off, is termed the scion or graft, and the rooted plant on which it is placed, or worked, is called the stock.

The art of grafting is of great antiquity, but by whom it was invented is not known. It is spoken of by Theophrastus, Aristotle, Virgil and other ancient authors. It would appear, however, from their writings, that the principles were very imperfectly understood, otherwise they would not have entertained the belief that the vine could be grafted on Walnut or Cherry, and the Peach on the Willow, or that black Roses would be the result of grafting on black Currants, for these plants having no natural affinity can never form a vital union, however accurately they may be mechanically joined. The modes of grafting are numerous, but they all depend upon one principle which should be well understood. Previous to explaining that, however, it must be remarked that wood does not unite with wood so as to form a vital union; for after trees have been grafted for many years, it is found on dissection, that between the portions of the wood of the scion and the stock, placed together at the time of grafting, no union has ever taken place.

THE ESSENTIAL CONDITIONS

The essential cambium is a viscid secretion present in all living parts of plants, and from it all their organs are formed. It is most readily observed between the bark and the wood of erogenous trees in spring. From this substance a cell is formed, and the earliest condition of a plant is a single cell. This cambium or organizable matter is what forms the union in all modes of grafting and budding. It also forms the callus on cuttings before roots are emitted. Some years ago the Editor of the *Journal of Horticulture*, Doctor Hogg, of London, gave several instructive papers on this subject. He claimed that the cambium had to go through several changes after grafting and become cellular or vascular tissue, according to the genera of plant worked upon, and that no union would take place until most of these changes had been gone through.

The reasons for which grafting and budding are done are various, but the most common is to put a choice variety of fruit or flowering plant on roots that are hardier than its own. Many of our finest varieties of fruit trees do but poorly on their own roots where conditions are not to their liking. Grafting is also done to change fruit trees already established into other or more desirable sorts. It is also done to strengthen or retard growth, as desired. Thus Peaches are worked on Plum stock for forcing purposes because they don't make so rank a growth as would be the case on their own roots. Pears are worked on Quince, for low, heavy, or ill-drained locations—and for higher land, on some apple seedlings. Thorn and Mountain Ash have also been used for Pear stock in dry or gravelly subsoil. So there is always a reason for the work, apart from the pleasure of doing it.

Cleft grafting is most commonly practised on established Apple or Pear trees. Small branches or side shoots are better than wood six inches or more in thickness. The grafts will take on either, but those on the small wood are in less danger of being blown off after the first year's growth. Grafting is most successful if done when the sap has started but before the buds show the green. Whip and tongue grafting forms the best union on seedlings or two year old stock. The stock to be grafted upon should be gone over a week or two before sap starts to move, and cut back to about where they are to be grafted. Young stock one inch or so in thickness can be left at this cutting nine inches or so from the ground. Larger stock, if straight, can be left any desired height, for standards up to five or six feet—but the low grafted stock will, in most cases, come out ahead. Plums, Apples and Pears can be worked the same so far as the operation is concerned, but Plums should have Damson or Plum stock.

PRINCIPLES OF BUDDING

Budding is an operation by which a bud together with a portion of bark is removed from a plant, and inserted beneath the inner bark of another plant or beneath that of the same plant; for this is sometimes done where the natural buds do not push to form shoots at places where these are necessary. As in grafting, only nearly allied species or genera will succeed when budded on each other. The main principle of budding is the same as in grafting. The union is effected by means of the organizable matter or cambium which exists between the alburnum and inner bark; and the success of the operation depends upon the abundance of that matter being such as to permit easily raising the bark from the wood. When both the stock and the tree from which the bud is taken are in that condition the union is most readily effected. Buds are generally inserted in July or August, in which case they remain dormant, or at least do not push into shoots until the ensuing spring. The modes of performing the operation are various, the principal being: shield or T budding, inverted T budding, square shield flute, ring budding.

Shield or T budding is the best and quickest mode for most purposes. In operating, take a shoot from the tree from which buds are to be worked, and immediately cut off the leaves at half the length of the petioles, make a transverse incision in the stock, and from the middle of this, make a longitudinal one. A bud should next be removed from the shoot, by entering the knife about half an inch below the bud, more or less according to the size of the stock and of the shoot, with a clean sloping cut, pass the knife upwards and inwards till under the bud, and then slope outwards so that the eye may be nearly in the middle of the piece or shield thus detached, or rather

(*Continued on page 156*)

Fence now for YEAR ROUND PROTECTION

NOW is the time to fence your home that you may enjoy the privacy and seclusion which an Anchor Fence provides all year round.

An Anchor Fence installed now will give your children a play yard for their winter sports--safe from skidding cars on the busy streets. Further, an Anchor Fence installed now will not interfere with your spring planting.

Call the local Anchor representative and have him give you an estimate on your requirements. This service will not obligate you in any way.

Anchor Post Fence Company
Eastern Avenue and Kane Street, Baltimore, Md.

Albany Boston Buffalo Charlotte Chicago Cleveland Detroit Cincinnati Hartford Houston Indianapolis Los Angeles Mineola, L.I. Newark New York Philadelphia Pittsburgh San Francisco St. Louis Shreveport

Sales Agents in other principal cities. Consult your phone directory.

ANCHOR FENCES

When a Doctor takes to DISHWASHING

...science reveals some astounding truths about the dangers that lurk in hand-washed dishes

Above—Laboratory culture of bacteria colonies on dish before washing.
Below—Culture showing complete absence of bacteria on same dish after washing in a Walker.

YOU can't fool a doctor with "eye" cleanliness. He knows that seeing isn't always believing. Only the microscope can tell you the real truth about the dishes from which you eat.

China, to be germ-free and safe, must be washed in water far hotter than hands can stand. No water's too hot for a Walker's electrical fingers! And there must be a stripping water-action which removes every trace of film. In that film, however thin, germs thrive and multiply.

More doctors own Walker Dishwashers than any other single group or profession. This merely means that doctors, aware of the connection between cleanliness and health, have been the first to recognize the dangers that lurk in the dishrag.

Everyone hates dishwashing. Many a pleasant meal is spoiled by the thought of the messy job to come. If you want to be relieved of this daily nightmare, you owe it to yourself to investigate the Walker. The coupon will bring you complete information.

A Few Quick Facts

Self-cleansing—the action that washes the dishes washes the machine too. Washes, rinses and dries everything which can be washed by hand without laborious scouring. The Walker, after many years of development, now offers greatest efficiency and many exclusive advantages.

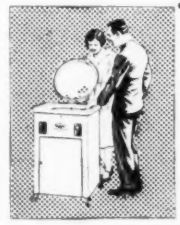
Approved by Good Housekeeping Institute

WALKER

ELECTRIC DISHWASHERS

Sink and Cabinet Models

Some territory is still open to a few progressive representatives.



WALKER DISHWASHER CORPORATION
1024 S. Waller Ave., Chicago, Ill.

Please send "The Dawn of a New Day" which describes the various Walker models.

*Name*_____

*Address*_____

H & G-10

NOW—At a SAVING of ½

RUGS

of rich Oriental Luxury

Made from Your Old Rugs Clothing

Any size in a Week

The Olson Patent Process cannot be copied

Reversible

FREE Write for Beautiful New Book in Colors

WHY pay retail prices when you can send all kinds of woolen materials *direct* to one of America's largest rug FACTORIES and have lovely rich-textured, modern rugs made *at a saving of ½?*

Any Size

We Pay All Freight, Express

Your choice of 45 famous Oriental designs, plain and two-tone colors, Hooked and Oval patterns. **Lowest Prices Now.** Satisfaction guaranteed. *Our 56th year.*

MAIL TO

OLSON RUG FACTORY

32 Laflin St., CHICAGO, Dept. K-52

Send FREE RUG BOOK *in Colors* to:

NAME.....

Address.....

City.....State.....

Like a Garden Path *in Fairyland*

TILESTONES

"A Blend of Iridescent Beauty"

Here is new beauty for pathways and driveways, terraces, for sunrooms and porches—new beauty in color and form to accentuate the motif of house and garden. Like the finest pottery, Tilestones are kiln-burnt—the genuine ceramic colors are permanent, unfading. Each tile is a work of art in itself—and its beauty will endure through the years.

FREE—*Beautiful Color Reproductions*

Send today for new illustrated folder showing Tilestones in full colors and complete descriptive information. Tilestones come in a range of sizes to provide many beautiful pattern effects, including the rubble design pictured in the garden walk above. Quickly and easily laid, either in cement or directly on the earth. Nominal cost makes their generous use a wise investment. If you plan to build, consult your architect about Tilestones.

The Peebles Roofing Tile Company

Dept. HG-10 PORTSMOUTH, OHIO

Mail This Coupon Today

The Peebles Roofing Tile Company, Portsmouth, Ohio Dept. HG-10.

Please forward complete information on Tilestones.

Name .....

Address .....

City.....*State*.....

The

new freedom

of interior decoration starts here

Concealed Heaters replace the bulky masses of old-fashioned radiators—modern rooms achieve new beauty

You no longer need to mar your rooms with ugly cast iron radiators.

You can give your home more satisfactory heating and at the same time gain the new freedom in room beauty by installing the heaters that make radiators completely unnecessary—Trane Concealed Heaters.

Ugly obstructions disappear. Lines are unbroken from floor to ceiling, from wall to wall. Nothing but the classically simple outlet grille, flush with the wall, is visible to tell where the warmth comes from when you install Trane Concealed Heaters. *And Trane Concealed Heaters sell in the price range of old-fashioned radiators.*

The warmth from this new kind of heater gives you a new sense of comfort. It circulates gently through your rooms. It is quickly and easily turned on or off. Today you can control your indoor climate. *And Trane Concealed Heaters sell in the price range of old-fashioned radiators.*

If you are building a new home, don't spoil its perfection with the ugly mass of old-fashioned cast iron radiators. And for the home now standing you will find escape from these obstacles to beauty by installing Trane Concealed Heaters in cabinet form. Complete descriptions of both forms will be sent to you when you mail the coupon.

TRANE

CONCEALED HEAT

In Walls or In Cabinets

THE TRANE COMPANY, Dept. 10
252 Cameron Ave., La Crosse, Wis.

Please send your booklet, "Modern Heating Without Radiators."

Name.....

Street and No......

City.....*State*.....

In Canada address Trane Company of Canada Ltd., Toronto, 2, Canada.

INVESTMENTS IN PUBLIC UTILITIES

Among the investment opportunities which appeal to conservative investors are those offered by the public utility firms, whose business is to supply electric light and power, electric transportation, gas, water, and telephone and telegraph service on a non-competitive franchise basis.

Safety factors claimed for the securities of these companies are—their rapidly expanding market, their staple physical assets, and their freedom from the ups and downs of competition.

It is significant that a total of over $26,500,000,000 is now invested in the public utilities of America.

Insurance companies, banks, and endowed institutions such as colleges, etc., have led the investment trend toward the utilities—especially the "holding" companies which control diversified groups of utility firms.

The following booklets will give you an introductory survey of the field. We shall be glad to have any or all of them sent to you on request.

"An Industry That Never Shuts Down"
American Water Works and Electric Co.

"Public Utility Points"
Bonbright & Company

"750,000 People"
Cities Service Company

"The Strength of the Utilities"
Halsey, Stuart & Co.

"Year Book"
Associated Gas & Electric System

"Utility Preferreds"
G. L. Ohrstrom & Co.

FINANCIAL DEPARTMENT
THE CONDÉ NAST PUBLICATIONS
1930 Graybar Building
Lexington at 43rd, New York City

Britain *seeks* this rare cream-white wood

This interior of the Chateau Apartments, Berkeley, California, shows the richness and beauty with which Port Orford Cedar may be stained.

IN the days of the prophets, the cedars of Lebanon were sought for the fleets of the king. And, today, Britain seeks for the cabinet work of her mighty liners, a wood of the Pacific Coast closely resembling this ancient species—Port Orford Cedar.

The qualities which win it Britain's respect make it America's prized wood for fine interiors. Satin-smooth, cream-white, it enamels with a beautiful porcelain-like luster, or stains to great warmth and richness.

Its exceptional ability to withstand weathering makes Port Orford Cedar an outstanding wood for entrances, porch columns, pergolas, garden furniture. Non-warping, it is selected by leading decorators for Venetian Blinds. Now available in packaged form for closet lining. Has a delightful, fragrant cedar aroma.

You'll find our illustrated booklets interesting. Mail the coupon for them today. Consult your architect about this fine wood. Port Orford Cedar Products Company, Marshfield, Oregon.

PORT ORFORD CEDAR

The Aristocrat of Woods

DANT & RUSSELL, INC., *Port Orford Cedar Sales Agents*
1030H Porter Building, Portland, Oregon

Please send me free your booklets, "Beautiful Interiors with Port Orford Cedar" by Wade Pipes, A.I.A., and "Venetian Blinds, A New Note in Interior Decoration" by Margaret McElroy of New York.

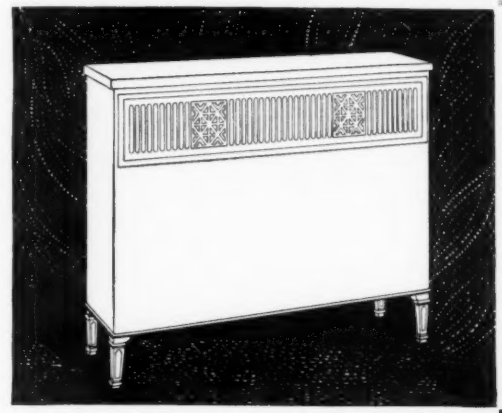
Name_____

Address_____

Name of Architect_____

A Pan of Water Won't Do It . . .

We place a pan of water or a wet towel on the radiator because the air is hot and dry. We hope in this way to provide at least a reasonable degree of humidity in the home. Our various make-shift devices, however, are hopelessly inadequate. We evaporate at best a gallon or two of water a day — when actually, we should evaporate from 20 to 50 gallons! Furthermore, evaporation is only the first step in air conditioning.



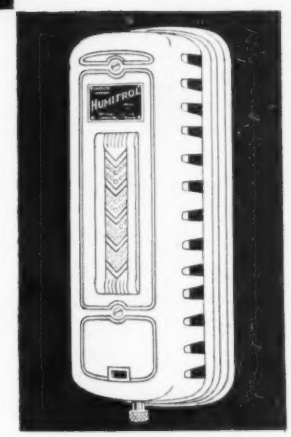
Controlled Humidity

Clean: Washed Air

Re-circulation of Air—Heat

The Lewis Air Conditioner replaces one radiator, delivering heat as well as humidity. Variations in humidity due to changing requirements of the air are under absolute control. The patented Lewis Humitrol, an exclusive feature of Lewis Air Conditioners, automatically regulates humidity just as a thermostat does temperature. With the Lewis, all air is washed free from dirt and impurities as it passes through the humidifying section. Humidity is produced in a vaporous, gaseous form giving complete and rapid diffusion. Through forced recirculation of air, proper humidity is maintained throughout the house. Here, then, is complete air conditioning — humidity, circulation, heat, accurately and automatically controlled. To accept less is to compromise with comfort and health.

Lewis Air Conditioners are available in attractive cabinet or concealed models—or for basement installation. The satisfactory performance of Lewis units is guaranteed. Booklet "Controlled Humidity and Human Comfort" will be sent free on request. Correspondence from live aggressive dealers is solicited. Lewis Corporation, 815 Second Avenue South, Minneapolis, Minn.

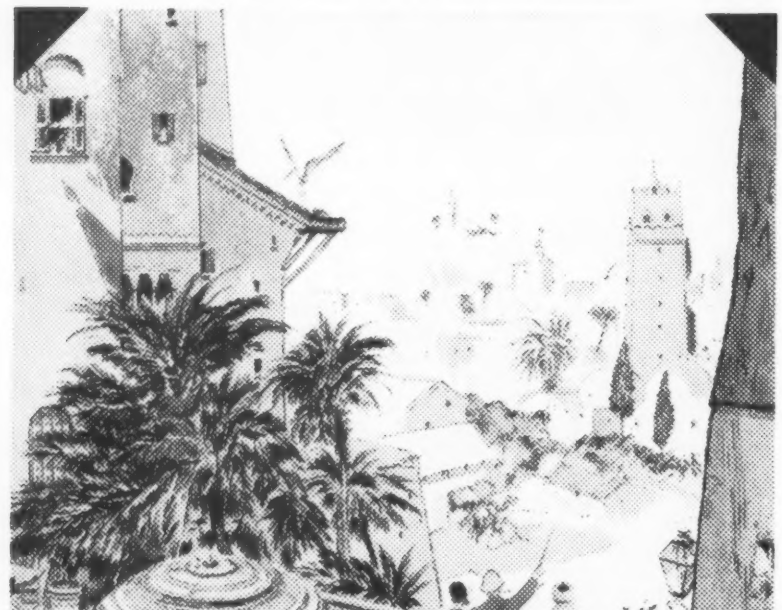


THE HUMITROL
A patented device giving accurate, automatic humidity control

LEWIS AUTOMATICALLY CONTROLLED AIR CONDITIONERS

Mediterranean and Morocco

The highway of historical jewels strung on a golden cord of desert sand



VERANDA OF A "TRANSAT" HOTEL

THE Mediterranean and Sahara, blazing gold beyond the Pillars of Hercules... the Phoenician galleys slipping, with oars muffled to their secret coves... the songs of Mutamid, that Arab king of Seville... fair-haired Vandals who under Genseric left here a legacy of blue eyes and ruddy skins... the fervor of those impassioned armies who, with Musa Ibn Nebi, carried the faith of Allah from the Red Sea to the Atlantic » » Across "the longest gangplank in the world" from the heart of Manhattan to the gayety of Paris afloat... English speaking stewards who anticipate every wish... French seamen whose ancestors tamed the Atlantic before Columbus » » Five and half days to Plymouth for London... a few hours later, a covered pier at Havre... a waiting express... three hours, Paris, where the light seems always brighter, life gayer, sweeter and set to dance music ... overnight, the Riviera... a day across the Mediterranean, all North Africa, the winter playground for smart Continentals.

Three 30-day Mediterranean-Moroccan cruises... the freedom of independent travel with unlimited stopovers... a ship that is the last word in luxury and chic.

"France", Jan. 10... Feb. 14... Mar. 20

The "Barbary Land Cruises" through Morocco, Algeria and Tunisia with their famous 46 "Transat" hotels... 57-day itinerary **$1750**... 13-day itinerary **$200.**

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Water Mirrors and Gardens

(*Continued from page 62*)

filled me with something so like terror that I had drawn down the blinds of the carriage. After a while I drew them up again, and there by the side of the track, were two cows knee-deep in a moonlit pool. What a contrast of serenity amid all those wild crags and threatening walls of monstrous stone were the reflections of those mild creatures in the still, moonlit water!

Yes! The moon also. Ethereal vision as she is up there in the sky, how much more enchanting, "beyond the reaches of our souls" is she reflected in some Lilied pond, or "gilding pale streams with heavenly alchemy". One thinks of the great Chinese poet Li Po, and how he met his death, one night, during one of his customary bacchanalian frolics. In a boat on a broad Lotus pond, laughing and drinking and reciting his poems to a company of his friends, he had suddenly become enamored of the reflection of the moon deep down in the water, so enamored that he leaned out to take her in his arms. In the attempt he toppled over, sinking into her arms instead, and so in her glimmering embrace, among the Lotus blossoms, he passed into immortality.

Probably the most famous water mirror in the world is Lake Geneva, and the world's most famous reflection that of the Château de Chillon as its dungeoned walls drop sheer into the Lake. If only we could see it with fresh eyes! But alas! as with so many perfect, classical things, we have become so accustomed to it that it has lost its thrill for us, become a mere picture postal card; and it is this familiarity with such, so to say, standard, hackneyed masterpieces of nature and art that has bred the contemptuous revolt of "modernism", with its cult of ugliness, and its vast crop of deformities and absurdities that have for a little while eclipsed that true beauty whose laws are eternal, and whose creations must as surely emerge from their temporary obloquy as the moon emerges from obscuring clouds—or as surely as long skirts and long hair are coming into their own again. Other less hackneyed mirrors are those of the Norwegian fiords, long glimmering swords of blue water piercing deep into the rocky hillsides, dotted with little white houses, among the blackness of Pine forests, and, to have steamed softly in the early dawn up to Christiansand, with the very engines seeming to hold their breath, lest they should break the exquisite silence, or ruffle the crystal looking glass of the morning star, is to have known the purest revelation that beauty can give.

But these huge spectacular mirrors in which the powers and grandeurs of nature glass themselves have the aloofness and awe of elemental things. They enthrall our eyes and impress our imaginations, but they are lovely as an iceberg is lovely—unless you have seen an iceberg, you cannot realize what a delicate visionary beauty it has, almost gossamer-like in its seeming frailty—and are too far outside humanity for us to be happy with them. We gaze and gaze, as we gaze at the stars, till the chill of Eternity begins to enter our warm blood, and we draw down our blinds, or retreat into some leafy corner of our garden, where a mossed old marble pool encloses a mirror framed in rushes, where Water Lilies float, and ancient carp move shadow-like far below, or rise with sudden voracity to snap at some gilded fly. Such old garden ponds express the same miracle of reflection as those vast mirrors of seas and mountains, but long association with human lives has brought the miracle close to the human heart. Here no Fuji-Yama may reflect itself, but sometimes in the quiet afternoon, a beautiful face may bend over, lighting up the old dim water with strange blue eyes and golden treasure of falling hair, and there she may make her toilet in the loveliest of all "vanity" glasses—the face of the Beloved, never so beautiful as when reflected back from that old garden pond where so many other beautiful faces have gazed at themselves so long ago.

Tulip Terrace Transformed

(*Continued from page 146*)

15. Dwarf pink annual Phlox and Blue Laceflower mixed.
16. Light and deep pink Verbena.
17. Pink, white, blue, lilac annual Larkspur, mixed.
18. Gladioli, yellow, lavender, red and pink.
19. Zinnias, giant yellow, lavender, rose, white.
20. Ten-week Stock, lavender and purple.
21. Candytuft, dark crimson and cardinal.
22. Petunias, ruffled, pink, lavender, purple.
23. Pinks, pink.
24. French Marigolds.
25. Heliotrope.
26. Privet or Boxwood.
27. Lilacs.
28. Clematis.

New Homes for Old

After Modernizing

Before Modernizing

Service Sketch

"Overcoat" or modernize an old home the WEATHERBEST *Way. Improved appearance . . . increased valuation . . . better insulation. Costs less than two good paint jobs.*

IF YOU would visualize what may be done with a home growing old, send us a kodak picture or other photograph and let our Service Department make a FREE sketch to show you how it may be modernized most economically. No obligation.

Send for special book which shows a selection from hundreds of examples entered in recent modernizing contest. See how sales values were easily increased from two to ten times the cost to modernize. Help your real estate man sell your old home to finance a new one.

For New Work

Send 10c (stamps or coin) to cover postage and handling for Portfolio of full-color Photogravures of actual WEATHERBEST Homes and Sample Color Folder. Shows many delightful combinations of shades and lengths for new construction to insure individuality and durability with low first-cost.

Arch't John J. McCarthy for Fred W. Amend, Bel-Air Tract, Rochester, N. Y. A combination of 18-in. WEATHERBEST *Brown on Roof and 24-in. Royals in White on Sidewalls.*

Weatherbest STAINED SHINGLES
FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE CO. INC.
856 Island St., North Tonawanda, N. Y.

☐ Enclosed is 10c (stamps or coin) for postage and handling, for Portfolio of Photogravures of New WEATHERBEST Homes, details of Modernizing Service, and Book, "Making Old Houses into Charming Homes".

☐ Enclosed is picture of old home for FREE Modernizing sketch.

Name .....

Address .....

SO THIS IS THE PATH *the milkman made*

MARKS the break in the hedge through which the milkman found a short-cut to the back steps. The butcher, the baker, the neighbor's dog and the grocer's boy followed in his footsteps. And so the break in the hedge grew wider and the path became an ugly brown streak across a beautiful, green lawn—all because the lawn's owner failed to protect it with fence!

For barring trespassers, as well as promoting tidiness and loveliness about the home, Pittsburgh Chain-Link Fence is ideal. It adds the same refined beauty and dignity to the small home landscape that it gives to large estates and public parks. It assures stronger and more permanent protection to lawns, shrubbery and gardens because it is made from rust-resistant, copper-bearing steel that is hot zinc coated after weaving. It retains its shape and attractiveness year after year.

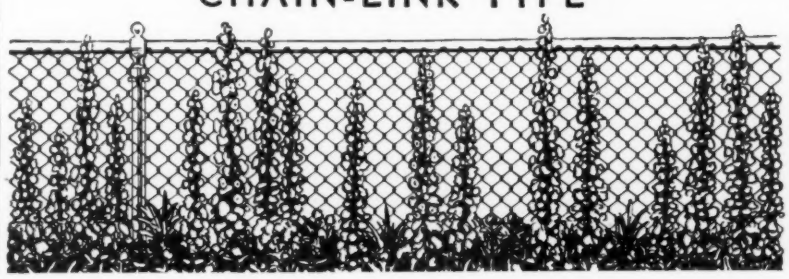
There is a "Pittsburgh" Fence dealer near you who will be glad to furnish an estimate of cost.

Pittsburgh Steel Co.

New York
Chicago
Memphis
Detroit
Dallas
Syracuse
San Francisco

UNION TRUST BLDG. PITTSBURGH, PA.

Pittsburgh Fence
CHAIN-LINK TYPE



in every home—
at every hour—

A "Lift" is Needed

IT MAY be linen to be taken to or from the laundry ↠ or a breakfast tray to be sent upstairs ↠ it may be a trunk to be carried to the attic ↠ it may be fuel for the fireplace ↠ perhaps the invalid of the family wants to go from one floor to another—

For each and every one of these tasks there is a type of Sedgwick Equipment which easily, safely and faithfully performs its work.

Fuel Lift

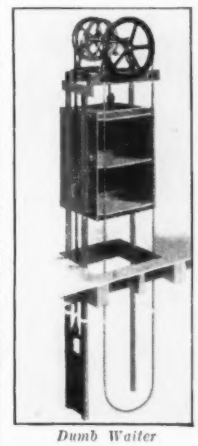
Invalid Elevator

A Sedgwick Fuel Lift serves the fireplace easily and quickly and abolishes all muss and fuss. Write for Folder No. 137.

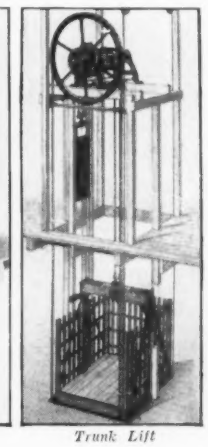
A Sedgwick Invalid Elevator is a blessing to invalids, to the lame, to the aged and infirm. For these it eliminates the trial of "Climbing the Stairs." Write for Booklet No. 153.

A Sedgwick Dumb Waiter is a convenience for countless household loads. It saves a thousand steps a day and is an actual necessity in most residences. Write for Circular No. 67.

A Sedgwick Trunk Lift lightens labor when trunks, furniture, and other heavy loads are to be moved from floor to floor. No more gouging of walls and stairways! Write for Circular No. 142.



Dumb Waiter



Trunk Lift

Complete descriptive matter on any or all of these outfits will be gladly sent upon request. Address the Sedgwick Machine Works, 146 West 15th Street, New York.

SEDGWICK
Dumb Waiters - Elevators
FOR ALL PURPOSES

• THE GARDEN MART •

To Help You . . . And Your Garden

Below . . . in concise, telegraphic form . . . are twenty-five advertisements;—twenty-five sources of particular items of garden stock and equipment to aid you in improving and beautifying your garden.

Study these messages. They contain information that will be interesting . . . and valuable . . . to you. If you don't see exactly what you are looking for listed in these advertising pages . . . write us direct. We'll be glad to help you find it.

THE GARDEN MART of HOUSE & GARDEN

Graybar Building, Lexington at 43rd, New York City

BOOKS

YOU CAN GROW the rarest gems of the floral world in your own rock garden if you depend on the sage advice Henry Correvon gives in his new book, **Rock Garden and Alpine Plants.** It is complete and thoroughly understandable on every phase of rock gardening, including descriptions and complete cultural details for 542 plants. 360 pages, 17 plants in color. Send $6 for a copy, postpaid; return in five days for full credit if it doesn't help you. Garden Department, Macmillan Company, 62 Fifth Avenue, N. Y.

THE DELAMARE (None Better) GARDEN BOOKS cover practically every phase of the art. Acquaintance with the leading authorities and 40 years of our own experience enable us to furnish the best and most authoritative works on all subjects. Clearness of expression, orderly arrangement, avoidance of technicalities, teaching illustrations and diagrams, complete indices, clear printing, good paper and durable binding have placed our garden books in the forefront. Descriptive catalog free. A. T. DelaMare Co., Inc., 438 to 448 West 37th St., New York City.

BULBS

AUTUMN BLOOMING COLCHICUM (erroneously called Crocus from its similarity). This remarkable bulb will bloom outdoors this autumn. It will bloom indoors without water. Place the bulbs in pots or other receptacles and let them alone—splendid for apartments or window boxes. Planted in the garden they will bloom year after year without attention—$1. per dozen. $6. per hundred. $50. per thousand. George Lawler, bulb grower, Tacoma, Wash.

CAMASSIAS: Although seldom seen in American gardens, it is one of our choicest blue flowering bulbs. From 3-4 feet high, spikes often bear from 20-30 evenly formed star shaped flowers of a charming sky-blue color. Perfectly hardy everywhere. $2.00 per dozen; $15.00 per hundred. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., N. Y. C.

CAMASSIAS 25 for $2.75. Calochortus $4.00 per 100. Erythroniums $5.00 per 100. Prittillarias 10 for $1.25. All prices postpaid. Many other native plants and bulbs. Gardenside Nurseries, Inc., Shelburne, Vermont.

DAFFODIL LARGE BULBS, $1. each lot postpd. 20 mixed. 10 King Alfred. 15 Emperor. 15 Queen of North. 20 named Spanish Iris or 20 imported named Darwin tulips. Beman Gardens, bulb growers (Estab. 1904) North Emporia, Va.

TIGRIDIAS (Mexican Shell Flower) yellow, rose and scarlet, mixed. Large bulbs, $2.50 per dozen. Rare Japanese Lilies—Amabile, Callosum, Krameri, Leichtlini, Rubellu, Magnificum, 50c each. Catalog. Gordon Ainsley, Campbell, Calif.

CATALOGUES

A CATALOGUE that has the qualities of a book of reference—profusely illustrated with photographs. Ask for our Autumn catalogue offering Rock Plants, Hardy Border Plants, Lilies, Tulips and other bulbs. This catalogue is the most instructive and best of its kind published in America. It is free. After looking it over you will know why Wayside Gardens are the foremost plant men in this country. Wayside Gardens, Mentor, Ohio.

FERTILIZERS

DON'T BURN YOUR LEAVES. Dry leaves mixed with Adco turn into rich, clean artificial manure. So do stalks, vines and cuttings from the garden, straw and cornstalks from the farm, without animals. You owe it to yourself to know about this method. Interesting particulars free. Adco, 1740 Ludlow St., Philadelphia, Pa.

DRICONURE. A natural organic fertilizer—scientifically prepared of pure cow manure and G P M Peat Moss, dehydrated. Large 3½ bushel bags, finely pulverized, $2.50 f. o. b. plant. Atkins & Durbrow, Inc. A-25 Burling Slip, New York, N. Y.

LILIES

REGAL LILIES. Petals pink outside, white inside, yellow throat, giving out a lovely perfume. Undoubtedly the best Lily grown. Culture easy; any good garden soil will do providing it is well drained. Order now, plant in late September, four inches deep. Big bulbs that will bloom profusely cost forty cents each, four dollars per dozen. All guaranteed. Wayside Gardens, Mentor, Ohio.

MISCELLANEOUS

THE CIRCULAR TREE SPRINKLER is designed to thoroughly water large shade trees in times of drought or after they have been replanted. Simplicity of operation and of transfer to other trees are features of this sprinkler. Write for pamphlet and price list. The Circular Tree Sprinkler Co., Tarrytown-on-Hudson, N. Y.

MISCELLANEOUS—Continued

GROVE'S GIANT PANSIES. Largest size—most beautiful colors. Personally selected plants. $1 per doz. postpaid. Charles Grove, Monticello, Ill.

PERENNIALS

DELPHINIUMS, the finest blue perennial, for the border or specimen clumps or anywhere a tall blue plant is wanted. I have had a fine strain for years and have many well satisfied customers, but this year my plants were raised from seed saved from as fine plants as were ever grown in this country. Many beautiful shades of light and dark blue, many of them tinged with shades of pink and mauve. These are better and hardier than English strains. Plant in September and October for next year's bloom, $4. a dozen and I am not afraid to compare them with any sold at much higher prices. Special selected plants chosen for unusually fine colorings and habits, $6. per dozen. All prepaid. Champlain View Gardens, Burlington, Vermont.

DELPHINIUM SEED. Watkin Samuel's world-famous Wrexham varieties, the most beautiful of all the English Hybrids. The seeds are selected with great care by Mr. Samuel from the finest prize-winning plants in his private estate gardens in Wales, England. We are sole agents in America for this exquisite Wrexham strain. We handle no other seeds of any kind. Package of 200 seeds (12 named varieties) $10.00. Package of 100 seeds (12 named varieties) $6.00. John Scheepers, Inc., 526 5th Avenue, New York.

ROSES—Concentrating our entire efforts on two flowers—Peonies and Roses—results in plants well above the average in size and flowering habits. You will enjoy good Roses next summer if planted in October and November. Please send for our new Rose catalog which describes the best of modern varieties to help make your selection easy. George H. Peterson, Inc., Box 31, Fair Lawn, N. J.

DELPHINIUMS. Our nursery contains more than half a million plants, and easily has the largest and finest assortment in America. I am now booking orders for fall delivery, and will be glad to send my booklet of "Super-Delphiniums" upon request. James Forbes Barclay, Delphinium Specialist, 840 Pelhamdale Avenue, New Rochelle, N. Y.

PERENNIAL AND BULB BARGAINS—8 Delphinium, 8 Mertensia, 20 Iris, 25 Narcissus mixed, all $1.00 each collection. 4 choice peonies $1.25. Large bargain sheet with plants in colors sent free. Get it before you buy. Babcock Gardens, R. D. No. 5, Jamestown, N. Y.

STURDY NORTHERNGROWN Perennials for you. Cheer your home this winter, with our beautiful straw flowers. Catalogues free. Chequamegon Flower Gardens, Washburn, Wis.

FRAGRANT VIOLETS—Send for free list. The Valley Violet Co., Rhinebeck, N. Y.

TREE PEONY BANKSI, double pink, $5.00. Oberlin Peony Gardens, Sinking Spring, Pa.

ROCK GARDENS

DIANTHUS SPECIOSUS. A rare and beautiful hardy pink for your rock garden. Lacily fringed, rosy flowers in profusion. Deliciously fragrant. Plants $3.50 a dozen. $25 for 100. Amy Hore, Green Brook Gardens, Scotch Plains, New Jersey.

ROCK GARDEN PLANTS. A complete rock garden for $10, consisting of 60 plants, three each of twenty varieties, plainly labeled. Catalog of Perennials. Rock Garden plants and Wisconsin Wild Flowers sent on request. W. A. Toole, Garry-nee-Dule, Baraboo, Wisconsin.

TREES & SHRUBS

CALIFORNIA PRIVET HEDGE PLANTS 2 to 3 ft. high. Extra fine plants $2.50 per 100, $20.00 per 1000. Schwartz Nurseries, Lancaster, Pennsylvania.

LONG ISLAND EVERGREENS, Shrubs and Roses. See our Nurseries which hold one of the best collections of Evergreens. Our Landscape Department is prepared to assist in the planning and complete layout of your garden. Westbury Rose Co., Inc., Jericho Turnpike, Westbury, Long Island.

You will find it of advantage to mention House & Garden, in writing to these advertisers.

The Garden Scrap Book

EARLY SPINACH. There is not a great deal that can be done in the vegetable garden in the way of fall planting, with the exception of putting in roots of Asparagus and Rhubarb. The bulk of the work is cleaning up, possibly spading, and leaving the soil in the best of condition to go to work in the spring.

One vegetable, however, may be sown late this fall with excellent results, and this is Spinach. Plant the seed in rows and give it a mulch of straw, hay or leaves to prevent its being washed by the heavy fall rains, and the Spinach patch for next spring is started. Spinach is an early season crop and must be grown in the cool days of spring in the home garden. With the first warm weather it goes to seed in a hurry, even the best of the newer types which do not show as much seeding speed as the old-time varieties.

INDOOR PLANTS. Atmospheric moisture indoors, especially during the winter period when heating is required, is generally far below a normal healthy degree for plants, and frequently this extreme dryness of the air is the cause of their dying off in a very short time. During severe cold spells when a hot furnace fire is needed to keep the house reasonably warm, plants suffer especially from lack of moisture in the air. This can be remedied by keeping trays of water on or near the radiators and taking care that the soil around the roots of the growing plants is never allowed to dry out too much.

Ventilation of rooms is all-important where people live, and the lack of it is deadly in a short time to delicate plants. Foul air injures plants before a person is really aware of its presence, so it is a good practice to have a small amount of ventilation at all times, regulating it according to the severity of the outside weather. The greenhouse man knows that the more ventilation there is even in a building where nothing but plants is growing the better will be the quality of his plants and flowers. This is doubly important in living rooms where people assemble.

The temperature best suited to indoor plants varies closely around sixty-five degrees, for most of them. While a range of ten or fifteen degrees does not injure the majority, it is better to try and keep the temperature close to sixty-five.

BULB PLANTING. It is important to plant bulbs right side up. Tulip bulbs are pointed, and the point is at the top. As a further means of identification, they have a ring-like appearance on the lower side where the new roots will appear. Similar characteristics appear in the Hyacinths, Narcissi, Scillas and Snowdrops.

In the case of Lilies, remember that their scales always point toward the top. They should be planted as soon as received, as Lilies lose vitality rapidly when out of the ground. As a safeguard against water collecting under the scales and causing damage, plant them somewhat on their sides.

VERANDA BOXES. It is not necessary for the veranda and window boxes to stand dreary and unadorned throughout the winter months. There are several Pines, Junipers, Spruces and other evergreens which can be obtained as young plants a foot or so high and can be counted upon to remain green all winter if they are properly planted in good-sized boxes at this time. Good drainage must be provided and it is best for the soil to be fairly heavy in texture. Plenty of water must be provided until the ground freezes hard.

Where the boxes are in a partly shaded situation and are kept free from drying out at any time, these little trees may be left in place for several years, summer as well as winter. Eventually their root systems will outgrow their quarters, but until then they will be satisfactory and pleasing in appearance.

WINTER CELERY. It is not difficult to keep Celery in the cellar for several months if it is dug just before the ground is likely to freeze hard and brought into the cellar.

When it is taken up, as much earth as possible should be left around the roots. The plants should be set closely against the cellar wall in a row, and watered at once. At no time is the soil to be allowed to dry out, but care must be taken to keep the water from contact with the leaves, lest they decay.

The Celery will be of better quality if newspapers or blankets are hung over the windows of the cellar to exclude the light. When new growth begins to appear the old leaves and stalks can be cut off. Handled in this way you can expect new growth which will be solid, well blanched, sweet and crisp.

DIGGING DAHLIAS. October is usually the month which sees the blackening of the Dahlias by a night of sharp frost—an unwelcome occurrence, but one which is as inevitable as taxes or the evils of prohibition. For the Dahlia, native of Mexico and consequently dependent upon warmth, can endure but little in the way of cold weather.

Once the upper growth of the plants has died, there is no point in leaving the tubers in the ground; their work is over for the year and the sooner they are dug the better. First, though, the stalks should be cut off cleanly an inch or so above the ground and all the debris of leaves, branches, etc. cut away.

Actual digging is best done with a spading fork, thrusting its tines deeply into the soil eight or ten inches away from the crown of each plant and lifting carefully so as not to break the slender "necks" of the clustered tubers. As each plant is removed it is turned upside down to drain out any liquid which may be in the hollow stem, and left there to dry in the sun for several hours. Unless this is done there will be danger of mildew and rot setting in during the winter storage season.

Various methods of packing the tubers during the winter are used, but perhaps the most satisfactory is to line deep wooden boxes with several thicknesses of newspaper, put the tubers in them and pour in dry, clean sand until the topmost part is covered some three inches deep. Such a plan obviates shriv-

(*Continued on page 158*)

Six million Daffodil blooms at our Mile-Front Daffodil Farm at Islip, L. I.

Bulbs for Autumn Planting

for April and May Blooming

Daffodils

Bulbs of the finest varieties are now being produced on our Long Island Farm in as good quality as formerly imported. Following is a Special Offer of:

Six Fine Varieties

Conspicuus *(Barrii)* Perianth a pale yellow, cup darker yellow
Lucifer *(Incomparabilis)* Perianth sulphur-white, cup orange-scarlet
Queen of the North *(Leedsii)* Perianth clear white, cup primrose-yellow
Sir Watkin *(Incomparabilis)* Perianth primrose-yellow, cup darker yellow
Spring Glory *(Giant Trumpet)* Perianth clear white, trumpet deep yellow
Vanilla *(Giant Trumpet)* Perianth yellow, trumpet deep yellow

Special Collection Offer

10 each of above, 60 Bulbs ..... $ 7.00
25 each of above, 150 Bulbs 15.00
100 each of above, 600 Bulbs 50.00

Tulips

Few spring flowering plants rival the May Flowering Tulips for brilliance of bloom. They are a wonderful addition to the flower garden. Following is a Special Offer, including Darwin, Breeder and Cottage sorts:

Ten Fine Varieties

Bronze Queen *(Breeder)* Soft golden bronze
Cardinal Manning *(Breeder)* Bright rosy violet
Clara Butt *(Darwin)* A fine, clear salmon-pink
Edmee *(Darwin)* Cherry-rose with a lighter border
Farncombe Sanders *(Darwin)* Vivid scarlet
Inglescombe Yellow *(Cottage)* A rich yellow
Louis XIV *(Breeder)* Purple, golden bronze margin
Moonlight *(Cottage)* Bright canary-yellow
Painted Lady *(Darwin)* A fine white
Rev. H. Ewbank *(Darwin)* Soft lavender-violet

Special Collection Offer

10 each of above, 100 Bulbs ..... $ 6.00
25 each of above, 250 Bulbs 14.00
100 each of above, 1,000 Bulbs 50.00

Our 1930 Fall Bulb Catalogue sent on request

Branch Stores: Newark, N. J. Hempstead, L. I.

Stumpp & Walter Co
30-32 Barclay St., New York

Branch Stores: White Plains, N. Y. Stamford, Conn.

One of the Largest Growers and Importers of Bulbs for Discriminating Flower Lovers in the United States

October is the Best month!

To Plant Tulips and All Spring-Flowering Bulbs—Especially Schling Quality Bulbs at these Rock-Bottom Prices—for Example

100 DARWIN TULIPS $4.00

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field grown mixture.
A $6.00 value for $4.00 or, if you prefer, 50 bulbs for $2.25.

These Six Glorious Collections

100 Single Early Tulips—10 named varieties. April and May. $8.00 value for $7.00
100 Double Early Tulips—10 named varieties. $9.00 value for 8.00
100 Darwin Tulips—10 famous named varieties. May to June. $7.00 value for 6.00
100 Cottage Tulips—10 named varieties. Grandmother's tulips, more beautiful than ever. May and June. $8.00 value for 6.50
100 Breeder or Art Tulips—5 named varieties. Wonderful shades of Bronze, Buff, Apricot, etc. May and June. $10.00 value for 8.00
100 Parrot or Orchid Tulips—in 5 named varieties. An $8.50 value for 7.00

Virginia grown — **DAFFODILS & NARCISSI** — for naturalizing and lawn planting

Airy and medium trumpets, short cupped and lovely Poet's varieties, doubles and singles. All top size Mother bulbs sure to bloom.

100 for $8.50 **1000 for $80.00**

Also These Lovely Heralds of Spring!
500 Bulbs, a $23.00 Value—$16.00

100 CROCUS in 5 named varieties $5.50
100 SCILLA SIBIRICA (Blue Squills) 5.50
100 GIANT SNOWDROPS 4.50
100 BLUE GRAPE HYACINTHS 4.00
100 CHIONODOXA (Glory of the Snow) 3.50
$23.00

Very Special*—REGAL LILIES—*at Big Savings

First quality bulbs at a tremendous discount—long, trumpet-shaped flowers, pearly white petals, throats shaded with pale yellow, in clusters on 3 to 4 ft. stems. **Regularly $85.00 per 100 bulbs.**
1 doz. for $6.00—25 for $10.00—50 for $19.00—100 for $36.00

Our new Bulb Book—Lists of choicest bulbs for indoor and outdoor planting—Free on request.

Madison Ave. at 59th St. — **Schling's Bulbs** — New York City

MAX SCHLING SEEDSMEN, INC.

GARDENS WITHOUT RIVAL—

with *"Rain's only rival!"*

Your garden, that looked so fresh and green just a few short months ago, has turned to a mass of burned grass, brown beds, faded shrubbery, wilted plants and trees. The late history-making drought has taken a heavy toll from field and garden.

Brooks has been more than a rival for rain, because where it is used spring freshness and beauty have been a reality during this distressing period.

You, too, can have a garden without rival if you will install a Brooks System.

The Brooks System covers every nook and corner of the garden with a mist as fine as the morning dew, and operates entirely automatically whether on the large estate or the small garden, at home or away.

Brooks Underground Sprinkling System is automatic—it dispenses moisture when and where needed—economical, labor-free, easily and quickly installed—so essential to the best results.

Write for our booklet, "The Garden Beautiful"

"Rain's only rival!"

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IRRIGATION SPECIALISTS
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The Importance To You Of Fall Planting Your Hardy Plants And Rock Plants

WATCH Nature. In the fall she does a lot of her getting ready. Plants her seeds. Stretches out her roots. Gets all ready for a running-jump start in the spring. You know how a self-sown tomato plant, that comes up itself in the spring, will out-strip the plants you set out. So will fall planted Rock and Hardy Garden plants. Furthermore, we guarantee that every plant shipped from our 200 acre field grown stock, will reach you in good condition. We cheerfully replace at no cost to you, any damaged in transit.

Don't Miss Out On Daphne Cneorum

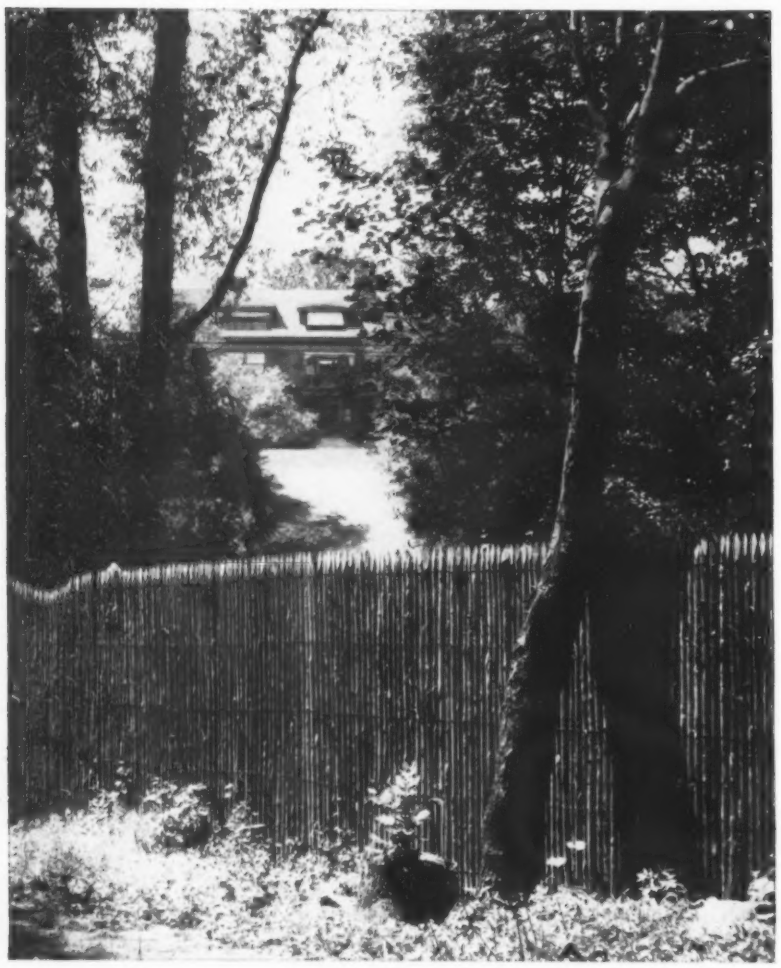
October is by far the best month to plant this loveliest of all the low shrubs. Edge your garden path with it. Put it around the sun dial. Have a clump in the Rock Garden.

	Three	*Dozen*
Bushy Plants	$1.50	$5.50
Bushy Plants, 10-12 inches	3.25	12.00
Bushy Plants, 12-16 inches	4.50	15.00

Wayside Gardens
MENTOR, OHIO

DUBOIS

will give all-winter privacy when this foliage has dropped away



WHEN autumn comes and summer's mantle of foliage drops away, there's many a sheltered spot that loses its privacy and seclusion.

Right now, the shielding protection of Dubois Woven Wood Fence may seem superfluous, but in a few short weeks its year-round, rustic charm will be welcome indeed, to preserve the privacy which your trees and plantings have given all summer.

There are 6 heights of Dubois, to meet every screening need artistically and economically. The most severe winter exposure cannot rust or warp Dubois, and it never needs painting. It is an ideal winter wind-break and background for plantings. Easy to erect. The new, illustrated catalog suggests many uses.

THE ORIGINAL DUBOIS Trade Mark Reg. U.S. Pat. Off.

Woven Wood Fence

Made in France

IMPORTANT:—*Genuine Dubois is branded on the back of each section. When buying, look for the Dubois Trade Mark, placed there for your protection*

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TO DUBOIS FENCE & GARDEN CO., Inc., 101 Park Ave., N. Y.

I am interested in about.....feet of Dubois for.....
Please send catalog and prices.

(NAME)

(ADDRESS) I-J (CITY AND STATE)

Grafting, Budding And Inarching

(*Continued from page* 148)

nearer its upper end. In doing this the knife will necessarily cut off a portion of wood along with the bud—this is usually removed by the point of the knife and the edge of the thumbnail. See that in doing so the base of the bud is not also removed. If this came along with the wood, leaving a hole, the bud will not likely succeed and another should be taken off more shallow, so that the portion of wood to be removed may be very thin. If the wood comes clean out, with the exception of a few slight woody fibres connected with the lower part of the base of the bud, these need not be removed; for in doing so, the tissue on the inner bark is very likely to be bruised. With the ivory of the budding knife raise the bark of the stock at each side of the incision, commencing at the corners immediately below the cross cuts. In raising the bark, the handle of the knife should never touch the portion of the cambium lying on the alburnum but to avoid doing so it should be slipped along pressing against the inner bark. In placing the bud see that it is set directly where it is to grow; if it rubs up or down the tissue will get bruised and spoil the chance for success.

Inverted "T" budding is the mode used in working a bud on a grape vine, as it is the returning sap that supplies the bud in this case and this sap will not pass the cross cut. I have budded Grapes successfully without making any cross cut; just open far enough lengthwise, spring the vine a little and the bud can be got in place. The sap will continue to flow all around it without marked interference.

Propagation by inarching, which is also called grafting by approach, depends on the same principle as grafting, except in this case both stock and scion are nourished by their own roots while the union is taking place. Inarching was formerly employed more for uniting two or more trees for picturesque effect than for the purpose of propagation. But inarching is now chiefly employed in propagating such exotic plants as cannot be readily propagated by other means. I have found it the quickest and best way of changing Grape vines from one variety to another. It can be done in that case without losing one year's crop from the plant operated upon. Inarching is most successful when both plants are in full vigor of growth. In operating, place the plants in some convenient position so that the parts to be joined will come nicely together. Tie them together just below where the union is to be. Cut a strip of bark from two to six inches in length, according to the thickness of the stock. The inner bark of both should be brought straight together and tied quite firmly. In about three weeks the top of the stock may be slightly headed back to encourage the sap to flow to the scion. This heading back ought to be done a little at a time and cleared off at pruning time when the plant is dormant.

House & Garden's Bookshelf

(*Continued from page* 142)

with practical instructions, breaking out of its pages, for the conservation of bird and tree and flower, and the enriching of our home-life by the cultivating of their presence. H. J. J.

ROOF GARDENING. By Ida Mellen. WATER GARDENS AND GOLDFISH. By Robert V. Sawyer and Edwin H. Perkins. New York: The A. T. De La Mare Company.

THESE two neat little volumes may well be considered as companions. Both might well be welcomed by the many dwellers in apartment houses, who, as almost everybody naturally does, yearn for contact with plant life and Nature. These persons are told how they may have even their own plants, water gardens and goldfish. *Roof Gardening* might, perhaps, for the benefit of readers who are not mechanically minded or experienced, tell a little more about the actual construction of the soil containers, so that drainage and all the other requirements of plant life might be met, and more about the arrangement of the material used, and more about the gardens that could be built and should be built upon places larger than the author's and with means more ample than hers; for the owners of hotels and of many buildings devoted to business or to education in crowded cities should take advantage of opportunities such as are here presented.

Even more than *Roof Gardening* the other book, *Water Gardens and Goldfish*, is neatly illustrated with unusually well chosen and perfectly executed pictures. It certainly encourages one to have, even though he be limited to but a window ledge, the enjoyment of that without which a garden has not all of its genuine charm—water. But if it is found possible to go beyond the limitations of a garden in an earthenware bowl, there can be used the half of a wooden barrel or even a small concrete pool. Indeed, all needful instruction is given, in a simple manner, for making pools of concrete, and for planting them artistically and managing them. The lists of Waterlilies, with characterization of the different kinds and varieties, bring within the range of possibility those alluring parts of seed and plant catalogs that for probably the great majority of those who try them lead to ultimate disappointment. F. B. M.

Dreer's for Finer TULIPS

Among the late or May-flowering Tulips few bring a greater combination of finer characteristics than the so-called Breeders. The flowers are of gorgeous colors, lasting qualities are outstanding. By all means, for greatest Tulip satisfaction plant the following—

Old Dutch or Breeder Tulips

Apricot. A bronzy-buff shaded apricot. $1.15 per doz.: $8.00 per 100.
Bronze Queen. Well named. 90c per doz.: $6.00 per 100.
Dom Pedro. Sweet scented golden brown. $1.20 per doz.: $8.50 per 100.
Godet Parfait. Purple violet. $1.20 per doz.: $8.50 per 100.
Golden Bronze. Bronze with golden edge. $1.00 per doz.: $7.00 per 100.
Louis XIV. Bluish purple edged golden. $1.15 per doz.: $8.00 per 100
Panorama. Orange and mahogany tints. 90c per doz.: $6.00 per 100.
Plutarchus. Yellow and purple. 95c per doz.: $6.50 per 100.
Prince Albert. Mahogany shaded violet. $1.15 per doz.: $8.00 per 100.
Prince of Orange. Terra-cotta edged orange. $1.15 per doz.: $8.00 per 100.
Velvet King. Deep royal purple $1.25 per doz.: $9.00 per 100.
Vulcan. Salmon red edged orange-buff. $1.20 per doz.: $8.50 per 100.

SPECIAL COLLECTION OFFERS:

3 each of the above 12 sorts,	36 bulbs	$3.25 postpaid
6 each of the above 12 sorts,	72 bulbs	6.00 "
12 each of the above 12 sorts,	144 bulbs	11.25 "
25 each of the above 12 sorts,	300 bulbs	21.00 "

Our Free Autumn Catalog

fully describes above marvelous and many other charming Tulips as well as Hyacinths, Daffodils, and all other worthwhile bulbs for fall planting. It also offers the finest in dormant field-grown Roses, hardy plants, seeds of all kinds for present sowing—everything of the well known Dreer standard of quality. You are invited to write for this fall planting guide and please mention this publication.

HENRY A. DREER
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Philadelphia, Pa.

North American Wild Flowers

HARDY ORCHIDS of dainty coloring and delightful fragrance. Lilies of meadow and wood. Pitcher plants for the bog garden, Columbine for the rocky woods and almost 300 other varieties for every location. Our special list is ready for you and here are just a few of the remarkably low quantity prices.

	Per 12	Per 100	Per 1000
Mertensia Virginica, for dry shade	2.00	12.00	100.00
Wild Marshmarigold, for bogs	1.50	10.00	75.00
Pink Ladyslipper, for woods	2.00	15.00	140.00
Phlox Divaricata	2.00	15.00	125.00
Bloodroot	2.00	12.00	90.00
Hepatica	1.75	12.00	100.00
Crested Iris	2.00	15.00	125.00
Maidenhair Ferns	2.00	12.00	90.00
Ostrich Ferns	2.00	13.50	100.00
Meadow Lily	2.00	15.00	120.00

If you expect to do any naturalistic planting of Ferns, Flowers, Azaleas or Rhododendrons this fall (and fall is the best time) you should not fail to send for this new list. Of course, our regular catalog offers you a pretty complete assortment of Rock Plants and other Perennials, Shrubs, Vines, Evergreens, Fruit and Shade Trees. May we send you a copy of this, too?

GEO. D. AIKEN
BOX Y PUTNEY, VERMONT
"Grown in Vermont, It's Hardy"

Gorgeous Springtime Blooms

SHUMWAY'S "Pedigreed" Bulbs

You will have a beautiful springtime garden if you plant Shumway's "Pedigreed" Bulbs this fall. They are Holland grown and carefully selected for particular planters. Largest sizes guaranteed.

Our 60-year record of business integrity is your assurance of quality bulbs that will produce gorgeous blooms. Reasonable prices. Delivery charges prepaid.

Superfine Mixtures—Largest Size Bulbs

100 Darwin Tulips	17 Varieties		$ 3.85
100 Breeder Tulips	15	"	4.00
100 Cottage Tulips	12	"	4.00
100 Early Single Tulips	12	"	4.25
100 Early Double Tulips	12	"	4.25
100 Parrot Tulips	5	"	4.00
100 Hyacinths	10	"	11.50
100 Crocus (1¾"—2" dia.)	5	"	3.90
100 Narcissi, U.S. Grown	5	"	8.75

50 Bulbs at the 100 Rate

Extra Special—12 Louis XIV Breeder Tulips, Purple, Gold Margin, 90c; fifty for $3.50; 100 for $6.25

All varieties grow 2 to 3 feet tall. Giant bloom.

100 Princess Elizabeth	Rose Pink	$ 4.75
100 Baronne Tonnaye	Vivid Pink	4.75
100 Bartigon	Carmine Crimson	4.75
100 Clara Butt	Salmon Pink	4.50
100 La Tulipe Noire	Nearly Black	6.00
100 Valentine	Violet	5.00
100 Scarlet Beauty	Scarlet	5.50
100 Inglescombe Yellow	Yellow	4.75
100 Golden Bronze	Name describes it	4.75
100 Farncombe Sanders	Rose Scarlet	4.75
100 Rev. Ewbank	Lilac-blue base	4.75
100 Cardinal Manning	Rosy Violet	4.75
100 Dream	Delicate Lilac	4.75
100 Pride of Haarlem	Carmine Rose	4.50
100 Mme. Krelage	Lilac Rose	4.75
1500 bulbs—100 of each		68.00
750 bulbs— 50 of each		35.00
375 bulbs— 25 of each		18.50

FREE CATALOG
in full colors, pictures a great variety of Tulips, Narcissi, Hyacinths, Crocus, Peonies, Lilies, etc. A helpful guide to gardening, free. WRITE TODAY!

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118 S. First St. *Established 1870* Rockford, Ill.

GLORIOUS MAY-FLOWERING TULIPS from Bassi Frères de Paris

SPECIAL OFFER! DARWINS!
MIXED
100 VARIETIES $3.65
1,000 for $34.00
All large sized. Fine variety of colors. Sure to bloom.

GIANT DARWIN TULIPS

Surpass in beauty all May-Flowering Bulbs. Place your order now and take advantage of these special prices.

EXQUISITE COLLECTION

	Dozen	100
Baronne de la Tonnaye (Rose Pink)	$ .70	$5.15
Bartigon (Fiery Crimson)	.70	5.40
Clara Butt (Salmon Pink)	.65	4.90
Inglescombe Yellow (Canary Yellow)	.75	5.40
Loveliness (Soft Rosy Carmine)	.75	5.40
Mrs. Potter Palmer (Glowing Purple)	.90	6.90
Pride of Haarlem (Brilliant Carmine Red)	.65	5.15
Rev. H. Ewbank (Vivid Heliotrope Lilac)	.70	5.40
Farncombe Sanders (Geranium Red)	.70	5.15
Princess Elizabeth (Deep Pink and Lilac Fringe)	.65	5.15

SPECIAL COLLECTIONS

1 dozen each of the above	(Value $ 7.15)	for $ 6.50
25 each of the above	(Value $13.50)	for $12.75
100 each of the above	(Value $54.00)	for $50.00

Ask For Our Autumn Catalog of Bulbs

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Falling Leaves is Nature's Warning that it's time to tuck your garden away for winter

All during the Spring, Summer, and Fall you have taken the bounteous offers Nature has provided in your garden—flowers, fruits, vegetables, beauty! Do you appreciate the colossal effort, the work, your plants have done—and now their need for rest! and *protection!* This is the one time during all the year when you must do your part if you want that bounteous beauty again next spring. All evergreens, shrubs, perennials, and lawns *need* a winter mulch to protect them from the killing winter winds. They need its warmth, its soil building and humus content. Given this they will be protected from winter killing and will come back to you next spring, more able and more willing to continue with the wonderful work. Let us tell you more about this winter mulch in our free descriptive literature. Or better still order a supply of G P M today. G P M is the best medium to use for this purpose. $4 per single bale f.o.b. New York. Prices for larger quantities on request.

Atkins & Durbrow, Inc.
A-25 Burling Slip
New York, N. Y.

PEAT MOSS

The Garden Scrap Book

(*Continued from page* 154)

eling of the tubers and at the same time prevents their suffering from undue dampness. The filled boxes, of course, are placed in a cellar or other cool place where the temperature remains above the freezing point.

CHRYSANTHEMUMS. The protection of outdoor flowering Chrysanthemums from heavy frost is one of those tricks in prolonging the garden season which too few people practice. Often the first frost is not repeated for several weeks, so all this added time of flowering can be enjoyed at the cost of only a single night of protection.

If you have a fairly large planting of Chrysanthemums it will pay to put up over them a light scaffolding of wood upon which a strip of corrugated packing paper can be unrolled when frost threatens. A short wire thrust through the paper here and there and looped around the framework will keep wind from blowing away the covering. For greater durability it is a good plan to paint both sides of the paper so that it will not disintegrate if rained on. Carefully handled, and stored when not in use, both paper and framework may last several seasons.

With a little precaution like this it is often possible to keep Chrysanthemums in healthy blossom until well along in November, when a "black" frost puts an end to their activity.

GLADIOLI. Any time after the tips of their leaves have withered noticeably the Gladiolus bulbs may be dug, though this job should not be postponed until the approach of real winter turns the soil soggy and cold.

As with Dahlias, the best implement to use is a spading fork, getting well outside of and under the bulbs before heaving them out. Breakage is not likely to occur except under very rough handling.

With the bulbs out of the ground, knock the excess soil from them and let them dry for several days. Then cut off the top growth an inch or so above the bulbs, put the latter in shallow boxes with slat sides, and store them in a cool, moderately dry place free from frost. Sometime during the winter the new bulbs should be broken loose from the shriveled ones out of which they grew, and cleaned of dirt and stalk butts.

Only where there is extreme dryness in the storage place do Gladioli need to be packed in sand or other material. All they require, as a rule, is such boxes as described or perhaps open shelves about which the air can circulate freely. The cooler they are kept the less tendency will they have to sprout prematurely.

TREE AND BUSH SEEDS. Seed germination, we suppose, will always remain something of a mystery

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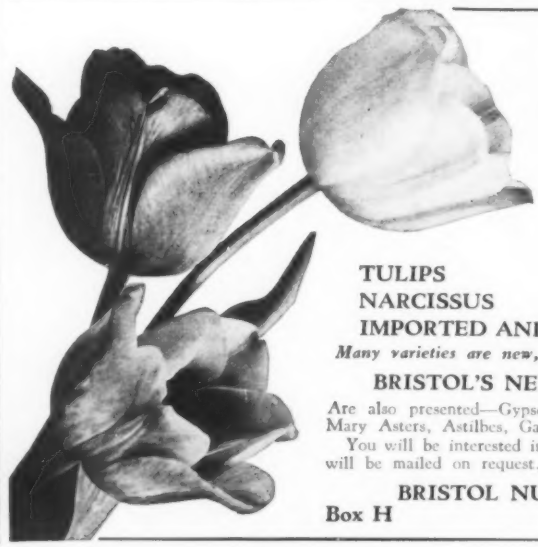

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The Garden Scrap Book

to mankind. Indeed, it would be unfortunate were it ever robbed of its almost supernatural quality, for we need to retain imaginative things in these mechanized days. Reduction of phenomena to mathematical equations has already gone too far for those of us who still like to feel that there is some Power besides steam, electricity and the terrible strength which science says lurks in the atom.

Why, for instance, is it not good for us to accept as a mere minor act of God the changes which take place in seeds like those of the Dogwood, Viburnum and Bittersweet when we sow them in some sheltered spot during October, lay on a good mulch of dead leaves as winter protection against heaving of the soil, and let them stay there until spring? It is not important that we know exactly the action of the elements on the life germ within such a seed's hard shell, or even on the shell itself. What we are really interested in is whether or not two wee leaves and a fragile stem will creep tentatively from the soil next spring. If they do (and there is good likelihood that such an appearance will take place), then is the mystery given a sharper point.

Whether we want to understand the process or not, the fact remains that the majority of hard-shelled tree and shrub seeds need a prolonged period of chilling before they will come to active life. There are artificial ways of meeting this requirement which cannot be gone into here, but at least fair results generally come from following Nature's lead in the matter. Rather sandy loam, freedom from the wash of heavy rains, and a good mulch to keep things frozen—these are the requirements in outdoor sowing. It is an interesting experiment and one which is quite sure to result in the ultimate provision of good new plants for your garden or grounds.

GARDEN LITTER. This is the season of abundant additions to the compost heap in the form of dead leaves from tree and shrub, but it is not the time to add the litter of dead stalks and foliage which the hardy border provides. In fact, it is never advisable to make compost from such material, for reasons which can be briefly explained:

The trouble is that plant refuse of this character may bring with it troubles in the way of hibernating insect pests, their larvae or eggs, besides disease germs and seeds which will later make their presence felt by appearing in undesired places where the compost is used in soil improvement operations. Sanitary measures have a definite bearing upon garden success, and this is one of the ways in which they may be practiced.

So clean up the borders before snow flies, removing all dead growth that remains above-ground. A sickle will cut off most of it, and a stout knife or shears will finish the job. Then a wooden rake can be called upon to gather the debris into piles whence it can be carried away to an out-of-the-way corner and burned.

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TRADE LITERATURE
OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to those in the gardening field. Address concerns direct for this literature, or simply check the list below for the material in which you are interested . . . write your name and address in the lower margin . . . tear out this page . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and these booklets will immediately be sent to you.

• HARDY FLOWERS

Spring Flowering Bulbs. Perennials and many hardy kinds of spring flowering bulbs are the chief subjects of Bassi Frères' 1930 fall catalog. With the success that has attended the efforts to grow Narcissi on a commercial scale in this country the answer to some of the plant quarantine problems seems to have been found. Bassi Frères, 478 Main Street, New Rochelle, N. Y.

• SEEDS AND PLANTS

Seed Annual, 1930. Twice a year a need arises for Stumpp and Walter's Seed Annual. In the spring when you are getting the garden started and again in the fall when you are sowing hardy flower seeds in cold-frames for germination next spring. Included in this catalog are excellent lists of Roses, hardy vines, Peonies, flowering shrubs. Stumpp and Walter Co., 30 Barclay St., New York City.

• PEONIES AND IRISES

Brand Peony & Iris Catalog. The Brand Peony Farms were one of the first flower growing specialists in this country and by concentration of effort on Peonies have built up a countrywide reputation. October is Peony planting month and as a preliminary to ordering, the perusal of such catalogs as Brand's should be considered a duty as well as a pleasure. Brand Peony Farms, Box 408, Faribault, Minn.

• BULB SPECIALTIES

Hunt's Perfection Bulbs. The large variety of spring blooming bulbs listed in this fall catalog, which is profusely illustrated in color, includes Hyacinths, Narcissi, Freesia, Tulips, Daffodils, Hardy Lilies, Irises, Amaryllis, and others. All the bulbs are described and prices given. Special instructions on the inside cover tell "How to Grow Bulbs." Wm. M. Hunt & Company, Inc., 115 W. 45th St., New York City.

• FLOWERING TREES

Flowering Trees of the Orient. A. E. Wohlert and the city of Washington, D. C. are two causes responsible for making the Japanese flowering cherry trees famous in the United States. Mr. Wohlert has specialized in these trees for years, and this booklet gives some idea of the position he has won. Those interested in the beauty blossoms give to trees will enjoy this booklet. A. E. Wohlert, Narberth, Pa.

• GLADIOLUS AND DELPHINIUMS

Gladiolus and Delphiniums. A descriptive list gives numerous varieties of Gladiolus with information on their culture, blooming dates, sizes, etc. "Inspiration", a new bulb, is introduced in this illustrated catalog. A number of interesting testimonials appear in the back of the book, and the inside covers give lists of helpful garden books. Champlain View Gardens, Burlington, Vt.

• TULIPS AND NARCISSI

Schling's Bulbs, 1930. This annual bulb catalog features a number of new and fine varieties of Tulips and Narcissi. Especially noteworthy among these is a crimson Tulip with fringed petals known as "Sundew." This is an especially striking novelty. The catalog contains more than the usual number of excellent illustrations. Max Schling Seedsmen Inc., 618 Madison Avenue, New York City.

• SHADE AND FRUIT TREES

Trees and Plants from Vermont. The 1930 catalog from this nursery lists a number of shade and fruit trees, coniferous and broad-leaved evergreens, hardy shrubs and vines, Roses, hardy perennials, Irises, Lilies, Peonies, Phlox and others. This nursery will give assistance in the selection of varieties, and the planning of orchards or shrubbery borders. George D. Aiken, Putney, Vermont.

• NURSERY STOCK

A Word or Two About Fall Planting. This special autumn folder shows Roses and hardy plants that experience has proved are best when planted in the fall. There are a number of photographic illustrations and several varieties of Roses, Irises, Delphiniums, Phlox and Peonies are listed with their prices. Varieties other than those listed can also be supplied. The Bristol Nurseries, Inc., Bristol, Conn.

• FOR FALL PLANTING

Horsford's Autumn Supplement, 1930. This booklet does not show a full list of stock but is merely a Fall Supplement which is designed to call attention to the plants and bulbs that are best planted in the autumn. It features Violas, Irises, Peonies, Oriental Poppies, and Madonna Lilies. The regular Annual of this nursery lists their other plants and bulbs. F. H. Horsford, Charlotte, Vermont.

• GARDEN TOOLS

The Improved Lawncomb. The Lawncomb is described as a light, strong, flexible lawn tool which is excellent for cleaning leaves, grass, twigs and similar refuse from lawns, paths or driveways. It is constructed of flat spring steel and will not dig into tender growing grass. The folder mentions that it is so designed to give a full sweep over the lawn. Eastern Tool and Mfg. Co., Bloomfield, N. J.

• METAL FENCES

Anchor Fences. One of the chief arguments in favor of the Anchor Lawn Fence is that it is attractive as well as protective, for a fence that protects the shrubbery and flowers and yet spoils the appearance of the property, naturally has little appeal. The catalog contains a large collection of photographs of various types of Anchor fences. Anchor Post Fence Co., Eastern Ave. & Kane St., Baltimore, Md.

• PLANT SYMPOSIUM

Dreer's Garden Book, 1930. For many years Henry A. Dreer has been noted for his numerous house and greenhouse plants as well as for Roses, seeds, and many other classes of plant material. His 1930 Garden Book is an invaluable source of information to all who are interested in plant material for both indoors and outdoors. Henry A. Dreer, 1306 Spring Garden St., Philadelphia, Pa.

• ROSES

Garden Roses. This is a helpful book giving simple instructions on the planting and care of Roses. The different kinds of Roses are described and illustrated. Instructions are given on the ordering, preparing, planting and cultivation of Roses, and the preventing of diseases. In the back of the book a plan for a small Rose garden is reproduced. Bobbink & Atkins, Rutherford, New Jersey.

• LAWN FENCES

Framing the Home Landscape. A handy booklet on landscaping the garden. It contains six illustrations and plans of home gardens before and after landscaping. In each case some type of Pittsburgh Lawn Fence is used as part of the landscaping arrangement. A gardener's calendar for the twelve months of the year is shown in the back of the booklet. Pittsburgh Steel Company, Pittsburgh, Pa.

• GOOD SEEDS

Burpee's Annual Garden Book. Among the extensive vegetable and flower seed lists included in Burpee's Annual Garden Book, a prominent claimant for the attention of gardeners is the Sweet Pea. In some sections of the country considerable success has attended the autumn sowing of Sweet Pea seeds in the open. W. Atlee Burpee Co., Philadelphia, Pa.

• PEONIES

The Flower Beautiful. The purpose of this catalog, which is a yearly publication, is to present the story of the Peony, its uses, varieties and culture in as simple and concise a form as possible. A number of varieties are briefly described and illustrated and offerings are made of special collections. Several unsolicited testimonials appear in the back of the book. George H. Peterson, Fair Lawn, N. J.

• WOOD FENCES

Dubois Woven Wood Fences. The illustrations in this catalog offer suggestions for solving some of your landscaping problems by using a Dubois Woven Wood Fence for beauty, protection and privacy. The booklet contains a description of the fence, details of its construction, erection data, and photographs of actual installations. Dubois Fence and Garden Company, Inc., 101 Park Avenue, New York City.

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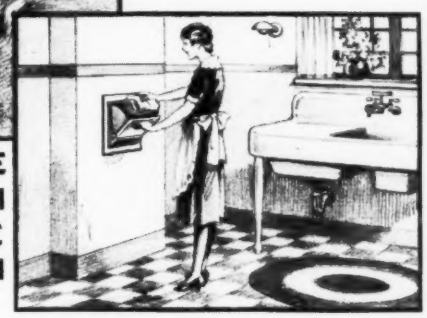

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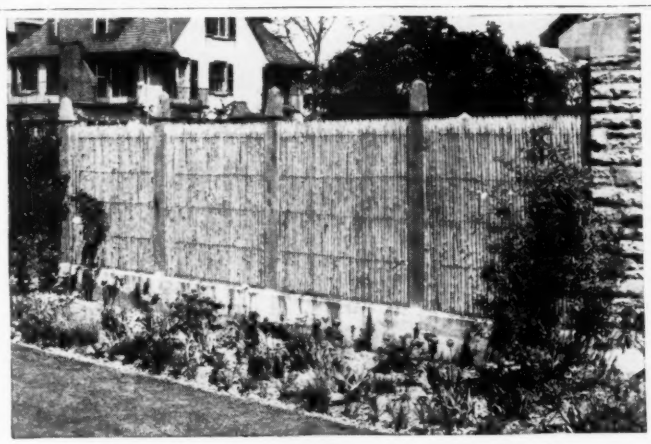

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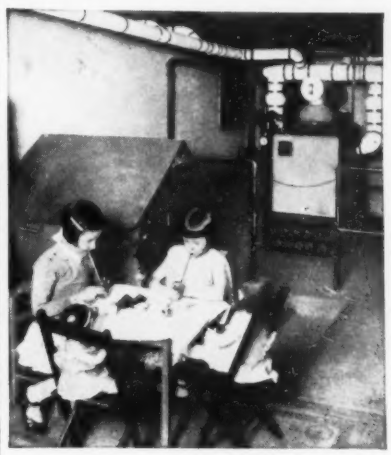

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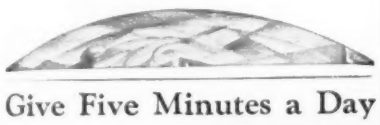

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* * *

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